

MOTIVATION

MAY 1959



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M O T I V E

MAY 1959

VOLUME XIX / 8

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THIS SPECIAL ISSUE EDITED BY MARGARET RIGG.

COVER ARTIST: Margaret Rigg has used quick brush strokes to suggest this form of descending dove, symbol of the Holy Ghost, third Person of the Trinity. Contemporary turmoil is indicated by the choppy lines at the bottom, where the Holy Ghost becomes active.

MOTIVE: POST OFFICE BOX 871 / NASHVILLE 2, TENNESSEE

motive is the magazine of the Methodist Student Movement, an agency affiliated with the World Student Christian Federation through the United Student Christian Council, published monthly, October through May, by the Division of Educational Institutions of the Board of Education of The Methodist Church; John O. Gross, General

Secretary. Copyright, 1959, by the Board of Education of The Methodist Church.

Subscription rates: Single subscriptions, eight issues, \$2. Group subscriptions of fifteen or more to one address, \$1 each. Foreign subscriptions \$2.50. Single copy 50 cents. Address all communications to *motive*, P. O. Box 871,

Nashville 2, Tennessee. Please accompany articles, stories, poems and art work submitted with return postage.

Entered as second-class matter at the Post Office at Nashville, Tennessee, under act of March 3, 1879. Acceptance for mailing at special rate of postage provided for in Section 1102, act of October 3, 1917, and authorized on July 5, 1918.

A
SPECIAL
ISSUE
ON
CHRISTIANITY
AND
THE ARTS:

PAINTING
SCULPTURE AND
ARCHITECTURE

The communication of
truth is the religious func-
tion of art.

motive was born out of a
desire to arouse, confront
and concern the student.
It has hoped to find ways
to do this: through the
forms of expression that
are saying clearly and
honestly what the mean-
ing of our time is.

The signs of our time
seem confused, enig-
matic, obscure. This is
true because sensitivities
have been dulled, be-
cause eyes have not been
able to look at the despair
of an age—eyes that are
myopic in their inability
to see a frame of refer-
ence outside of confusing
individualism.



motive turned to art as an expression of human experience, not prettied up for decoration, but for perfecting, by revealing what is and what can be.

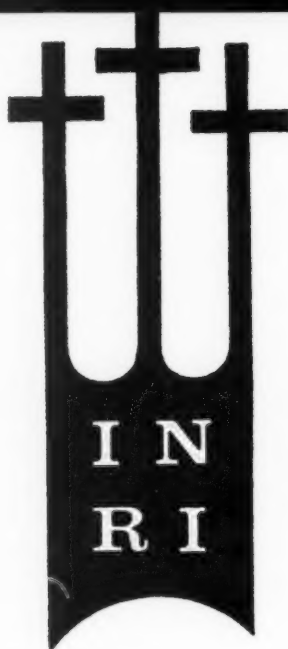
Art can keep a people sane, not because it is an escape from reality, but precisely because it is the clear channel of reality.

Art is man's tangible sustenance as he craves for perfection.

Art is oftentimes a revelation and an unveiling of what life ought to be.

Art is the unification of the eternal and the temporal, and the communication of the inner reality of that union.

Art creates an inner impression which intuitively makes for an inevitable outer expression of happiness, peace, and the knowledge that life is meant to possess beauty, truth and goodness.



sacred design assoc.

The communication of truth is the religious function of art.

Without art religion is expressionless. Without religion art lacks the highest significance of which it is capable.

Religion is always a personal encounter. Authentic art is also a matter of personal encounter.

In the artistic form, as Emil Brunner suggests, man seeks release from accidental, meaningless, weak, and imperfect aspects of reality. In this way art corporealizes the spirit and spiritualizes the body.

To be authentically artistic is to be artistically alive.

Genuine art is not didactic, moralistic, propagandistic nor inspirational—not representational, in this sense.

An artist has said that art does not reproduce the visible—it makes visible.

Good art is religious because it expresses "the artist's sensitive and honest search for ultimate meaning and significance in terms of his own contemporary culture."

Contemporary art has been an expression of modern man's anguished search for ultimate meaning and "his passionate revolt against cruelty and hatred."

The communication of truth is the religious function of art.

—HAROLD EHRENSPERGER

motive



PAINTING, 1954, by Philip Guston, oil.
Courtesy, Museum of Modern Art, N. Y.

painters and sculptors

WRITE about their work

The painting surface has always been the rendezvous of what the painter knows with the unknown, which appears on it for the first time. Nothing can be hidden on its flat surface—the least private as well as the most personal of worlds.—james brooks, 1956

My concern in painting has been to bring about a purer and closer interrelation between form and space.—fritz glarner, 1949

What is seen and called the picture is what remains—an evidence. Usually I am on a work for a long stretch, until a moment arrives when the air of the arbitrary vanishes and the paint falls into positions that feel destined. Painting seems like an impossibility, with only a sign now and then of its own light. In this sense, to paint is a possessing rather than a picturing.—philip guston, 1956

For me the challenge of painting lies implicit within the act—to penetrate inherited conceptual deposits and attempt the possible impingement of the spirit, the personal image, remains the enduring command of conscience.—ernest briggs, 1956

In the last year I have become increasingly aware of what I must do. I have found my "subject," it concerns that which is vulgar and vital in American modern life, and the possibilities of its transcendence into the beautiful. I do not wish to describe my subject matter, or to reflect upon it—I want to distill it until I have its essence. Then the rawness must be resolved into form and unity; without the "rage for order" how can there be an art?—grace hartigan, 1956

... man—consciously or not—has never in all his 40,000 years of painting produced a single "objective" picture ... the nature of painting is abstraction, it should be understood that art, figurative or not, has always been abstract. ... the past fifty years have been often only expressions of an anxious search for clarity, of a timidity that, as it increased, took on an appearance of defiance. It is the anguish of a man turned in on himself, dispossessed of a world he no longer recognizes. It is his agonized effort to prove to himself again that his existence is inextricably linked to painting, and that he demands violently not to please but to exist. ... the painter of today again finds himself alone and his painting can no longer be labeled. ... the vitality of an art resides in the richness of its contradictions. ... —jean bazaine, french, born 1904

I feel the unity of a certain blue and a certain red, that's all; this is what is important and this is what can't be explained. It is in the realm of feeling.

For myself, I paint in response to my desire for harmony and unity, to a renewal of self, reconstructed step by step, towards this world lost from grace. But such painting is far removed from the public, because the public lives in a materialistic world and no longer has need of what I wish to express. This need for harmony and unity is as though asleep and we must watch for an awakening. Sooner or later the world will once more feel this need. But I believe also, that in order to understand our painting, it is necessary that Christianity recover its place in the life of the world. ... It is natural for a child to feel the harmony between a certain blue and a certain yellow—at least in the first years of its life. But men of today are opposed to this feeling; they think only of business, of their cars, etc., ... and they reject more and more the idea of eternity. We are living in the time of the Apocalypse, in the time of the end of the world, but we must not be discouraged. We must continue to hope and to work. The aged Cezanne, at the end of his life, asked: "Could art be a priesthood?"—alfred manessier, french, born 1911

Brooks, Glarner, Guston, Briggs, Hartigan, Lassaw and Lipton quoted from: 12 AMERICANS, edited by Dorothy C. Miller, 1956, Museum of Modern Art Publication.

Bazaine and Manessier quoted from THE NEW DECADE: 22 EUROPEAN PAINTERS & SCULPTORS, edited by Andrew Carnduff Ritchie, 1952, Museum of Modern Art Publication.

See page 42.

Every beginning requires of me a new orientation. . . —theodore j. roszak

Since our experiences of space are . . . limited to momentary segments of time, growth must be the core of existence. We are reborn, and so in art as in nature there is growth, by which I mean change attuned to the living. If I say that growth is the constant transfusion of human meaning into the encroaching void, then how great is our need today when our knowledge of the universe has filled space with energy, driving us toward a greater chaos and new equilibriums. I say it is the sculptor who orders and animates space, gives it meaning.—isamu noguchi, los angeles



ANGUISH by Theodore J. Roszak, 8" high, 1946, steel & bronze. Courtesy Pierre Matisse Gallery, N.Y.



PHOENIX by Ibram Lassaw, 27" high, 1955 welded bronze & steel. Collection of Mrs. Frederick W. Hilles.

The deep desire to comprehend the nature of reality has long been a primary force in my development. Always it is necessary to remove the masks that we ourselves place over the face of reality. Preconceptions and generalizations make us blind to "now." Each event is unique.—ibram lassaw

With so much variety in truth, where will a man rest his head and his heart? At this moment in history the answer seems to be, Nowhere, although we still have our preferences, as there are many species of turtles and rockets. My preference in material is Space. . . Like every adventure, this being in Space at all levels is full of terror, delight, question and answer.—richard lippold

Painting is for me the best means of participating profoundly in the life of the world, the best means of communicating with it.—edouard pignon, french, born 1905

For spectator and painter alike, the world is not looked at any more, but lived; it has entered into the experience they possess. Because painting is an adventure into the world, it gives the world meaning. Because painting is a poetical experience, it transfigures the world. It matters very little to me to know the formula, if one exists, that explains the space of Romanesque painters, of Piero della Francesca, of van Gogh, or of any other. What moves one is to see how these painters got involved in a total human experience, how space, or any other element impossible to disconnect from their painting, participates in their poetics, in their style. All this testifies to their humanity and to ours, exalts us, and becomes ours when we look at and delight in one of their pictures.—pierre soulages, french, born 1919



DRAWING (in ink with brush), 1959, by Lawrence Calcagno. Courtesy Fairweather Hardin Gallery, 139 E. Ontario St., Chicago, Ill.

JANUARY 10, 1951, by Pierre Soulages, oil. Courtesy, Museum of Modern Art, N. Y., Lillie P. Bliss Bequest.

Works of art are a kind of bulletin on the condition of man; his state of being, his participation in life and his dangerous alienation from life.—theodor werner, german, born 1886

Art is a method of opening up areas of feeling rather than merely an illustration of an object. That is why real painting is a mysterious and continuous struggle with chance. . . . —francis bacon, british, born 1910

My painting is a reality which is part of myself, a reality that I cannot reveal in words. I can only say this: painting for me is a freedom attained, constantly consolidated, vigilantly guarded so as to draw from it the power to paint more.—alberto burri, italian, born 1915

Each day I am more amazed to "be"; to revolve in space on a globe. . . . When I am before my painting and palette, there is a constant effort; a little more white, a little more green, it is too cold, too warm, lines that ascend, that descend, that meet, that part. This means so much in painting and so little in words.—maria helena viera da silva, portuguese, born 1908

The artist like the scientist in a way deals with disinterested truth. His findings may not necessarily conform to (or be wholly formed by) already incorporated knowledge, doctrines, traditions, etc. The character of modern art expresses the intrinsic nature of our age. One may accept it or reject it as one may choose. Yet, it is always within the actual flux of experience of the human condition, and always at that point of furthest extension in experience and thought, that man rediscovers himself, renews his identification with the world, and redefines his own image. I believe our responsibilities lie not exclusively towards the past, but in perceiving and accepting the reality of the present and the challenge of the future.—Lawrence Calcagno, January, 1959.

Pignon, Soulages, Werner, Bacon, Burri, da Silva, Chadwick, Richier and Butler quoted from THE NEW DECADE: 22 EUROPEAN PAINTERS & SCULPTORS. See page 42.

Noguchi, Aronson and Motherwell quoted from FOURTEEN AMERICANS, edited by Dorothy C. Miller, 1946, Museum of Modern Art Publication.

Lippold quoted from FIFTEEN AMERICANS, edited by Dorothy Miller, 1952, Museum of Modern Art Publication.

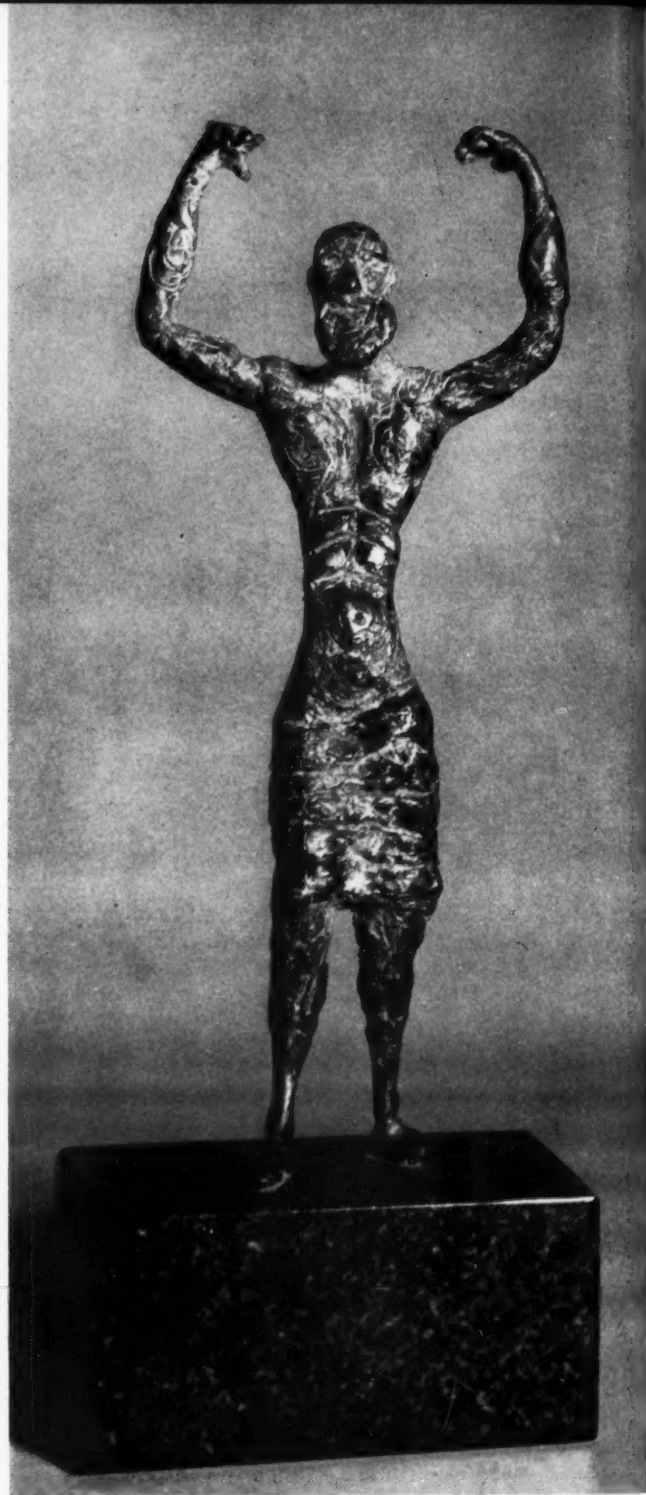
I do not analyze my work intellectually. When I start to work, I wait till I feel what I want to do; and I know how I am working by the presence or lack of a rhythmic impulse.
—lynn chadwick, british



INNER EYE by Lynn Chadwick, 1952, wrought iron with molten glass, 7' 6 1/2" high. Collection, Museum of Modern Art, N.Y., A. Conger Goodyear Fund.

The Christian artist who works for the Church is faced with a peculiar problem taxing to both his discipline and his creativity. He is working with a given set of symbols which has been passed down from century to century. He is not free

to disregard these symbols or simply to create new ones to use in their place. Thus he must work within clearly defined

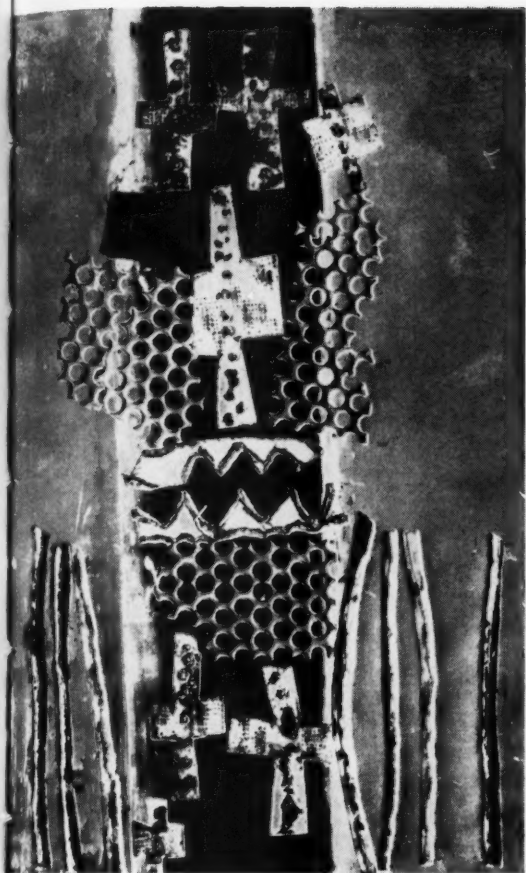


JEREMIAH by Jim Crane, 1958, bronze, owned by the artist.

limits. But the artist seeks to make these symbols speak directly to his people in his day. He cannot, therefore, simply reproduce line for line what other artists in ages past have created. He must rework the basic symbols so that they take

on the flavor of this age and speak to it in a vital way. Thus he must be new, conspicuous, creative in his approach.

—Charles Dean
motive



CRUSADER by Rolf Nesch
color metal print. Collection, Mr. & Mrs. Roger E. Ortmyer, Dallas.

photo courtesy Meltzer Gallery, N.Y.

The sculptor can be described as a "priest." When I am working I am alone—I want to shut everyone out. But I hope I am working with, if you want to call it, divine inspiration. The sculptor is a mediator, a receiver of revelation which he communicates to others.

—Hari Bert Bartscht, October, 1957.

MADONNA
by Hari Bert Bartscht
1957, cedar wood. Owned by the artist.

May 1959





HISTORY OF LEROY BARTON
by David Smith, 1956, welded metals. Collection
Museum of Modern Art, N.Y. Mrs. Simon Guggenheim Fund.

Religion and art are two means of seeking ultimate truth. (David Aronson) Artists often remain silent, disliking words; but it is false to think that modern artists do not know what they are doing. (Robert Motherwell)

. . . my "subjects" belong to the world of metamorphosis . . . the fantastic creatures of an age we are incapable of recognizing, but which is ours, since the world of forms intervenes unceasingly during our research and observation. Everything depends on the drama perceived. In fact, it is discovered along the way, from the elements. If one were to speak of sculpture's superlative function, one would say that it rediscovers the meaning of the world. . . —germaine richier, french

The kind of metaphor that interests me keeps the experience open. The complete knowing, the closing of an experience, would always be a let-down for me.—seymour lipton, american

I make sculpture to discover what kind of sculpture I am going to make.
—reg butler, british

ORACLE by Reg Butler, 1952, forged and cast bronze, 6' 1" long. Collection, Museum of Modern Art, N.Y.



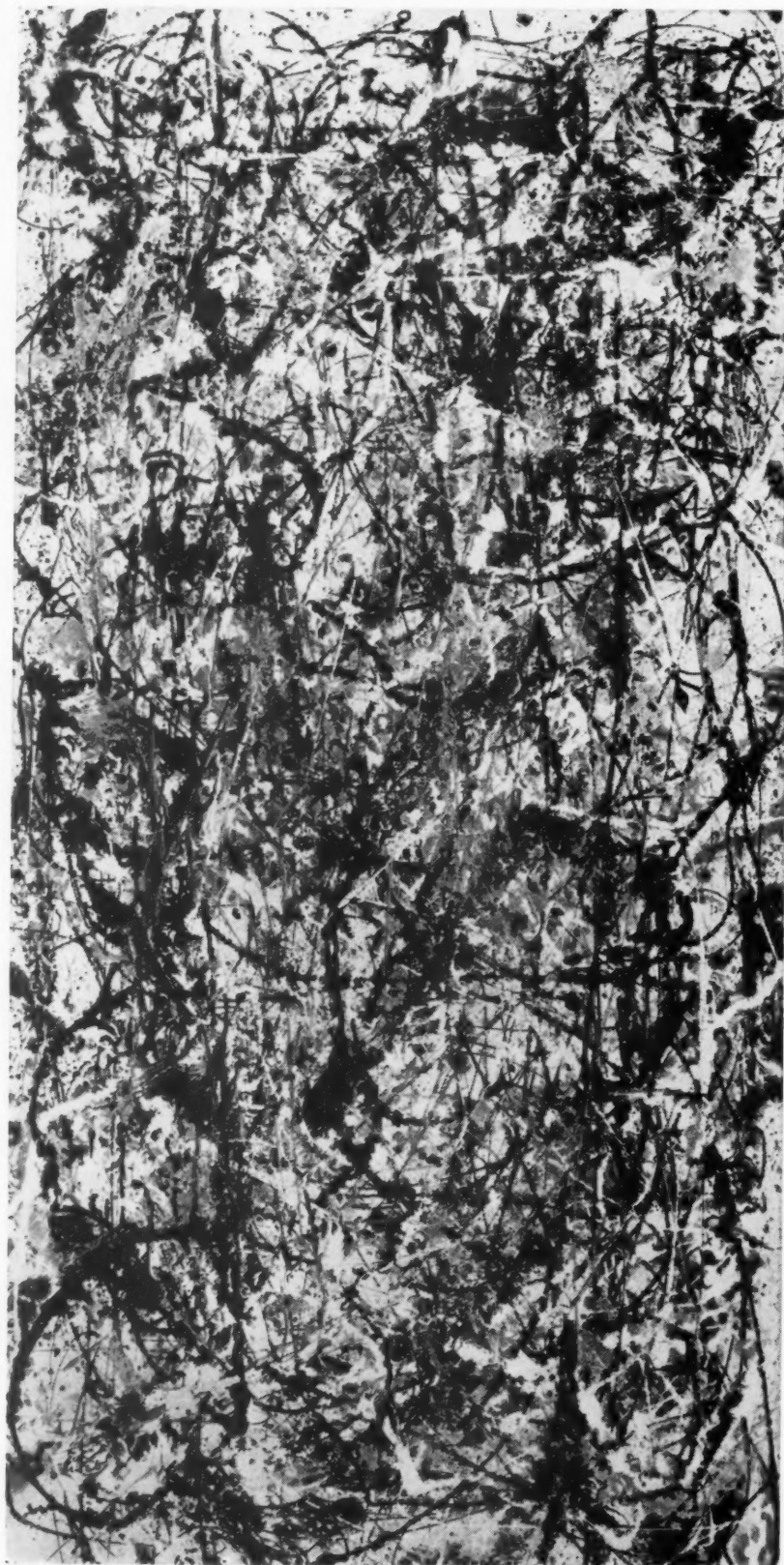
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SANCTUARY by Seymour Lipton, 1953, nickel-silver over steel. 29" high. Collection, Museum of Modern Art, N.Y., Blanchette Rockefeller Fund.



CATHEDRAL, Jackson Pollock, 1947. Courtesy, Dallas Museum of Fine Arts.

the L

BY GUS FREUNDLICH

WHEN Henry Ford wanted to mass produce a model-T this was a horse-and-buggy country. There were a few paved roads. Those that were paved were paved with cobblestones. An automobile couldn't go anywhere. People said that his ideas would never be worth while but they were wrong.

Einstein's theory of relativity was brought forth in 1913. At that time not more than a handful of people knew what he was talking about. Since then more and more people have come to understand its significance and use. Now most physics instructors can explain relativity so that anyone can understand it.

Cezanne, the painter, was very unpopular in his day. His work looked very different from the stilted portraiture then accepted by the public. None of the critics nor the public could understand what he was trying to do in his paintings. He sold few, if any, of his works in his lifetime. Yet just recently a Cezanne portrait of a young man in a red vest brought the highest price ever paid for any painting.

These three men have one thing in common. They were innovators, inventors, creators. Their ideas were new and untried, but they proved eventually to be sound. In their own time, they were little appreciated or understood, but, in the intervening years the rest of us have caught up

motive

the LANGUAGE of art

if contemporary art is to
communicate, the layman needs
to assume more responsibility

with them. Artists are by the nature of their profession, innovators or creators. They must experiment or try new things which may remain to the rest of us fairly unintelligible. Much of what is being painted and sculpted today is experimental, and, as with all experiments, some will fail to be of value. This cannot prevent the artist from continuing his creativity, nor must it prevent the rest of us from looking at and trying to understand what he is trying to say.

Art is, among other things, a kind of visual language using symbols just as any system of communication does. If I use the combination of letters V-O-G-E-L as a symbol of the feathery object that flits and flies and goes chirp and chirp, it will be meaningless to you unless you understand the German language. The same things would be true for the letters O-I-S-E-A-U-X unless you had studied French. The letters B-I-R-D however should be clear to most of you reading this article as I assume that you understand English. A drawing of a bird would be equally symbolic, representing the feathery friend mentioned above but would be meaningless if you had not been brought up in the Western tradition of picture making and understood that particular kind of symbolism.

The artist develops symbolisms according to his culture and philosophy. By learning the language and by trying to understand the ideas of the

artist, we can more easily understand the meaning of his pictures or sculpture.

Historically, the stages of art can be divided roughly into three groups according to what the artist was trying to achieve. They are (1) the Idiomantic-Primitive, (2) the Naturalistic-Romantic, and (3) the Decorative-Expressive. Throughout history we can find examples of each of these intentions on the part of the artist. Thus Egyptian art in certain stages is highly proscribed and stylized with heads often showing two eyes and a profile nose, bodies facing forward and arms sideways: or Byzantine art with its fixed symbols and early cartoonlike treatment of Bible stories would belong in this (1) group. Examples of the Naturalistic-Romantic can be found in the days of Greece when the artists studied the perfect proportions of the human figure or in the Renaissance when the figure was again important and perspective was invented, or again in recent times in the group of American painters who tried to romanticize our American folkways or regions. Expressive or decorative work can be found in the primitive tribes of Africa, in the work of such postrenaissance painters as El Greco or Breughel or in our own times in the work of van Gogh, Chagall, Rouault, and most of the important art work since 1870.

IN each case, the work of art appears different because the *intent* of the artist is different and the artist is working under different rules. The world of art criticism abounds with many school names such as Pointilism, Expressionism, Cubism, Surrealism, Neoclassicism, Romanticism, Abstract Expressionism, New Imagism. The school of art is not a teacher and students, nor is it in any way physically assembled. It is rather a title affixed to the works of groups of painters by critics because they find similar intent or philosophy in their work. Thus, Cubism, the philosophy of art first practiced by Picasso and Braque just before World War I, received its title when a Parisian critic wrote in his paper something about how these paintings were nothing but little cubes. The title itself often has little or nothing to do with the work of art or the intent of the artist.

The Cubist wants to show us a multi-image of the same object. The engineer in his blueprint does very much the same thing. The Cubist reasons that when we look at a glass or a table we are not seeing the entire object. We look at it from only one side. We should see it also from the front, the bottom, the top, the side, and perhaps from a cross section to see it in its entirety, and so the Cubist superimposes several views of one object on top of one another.

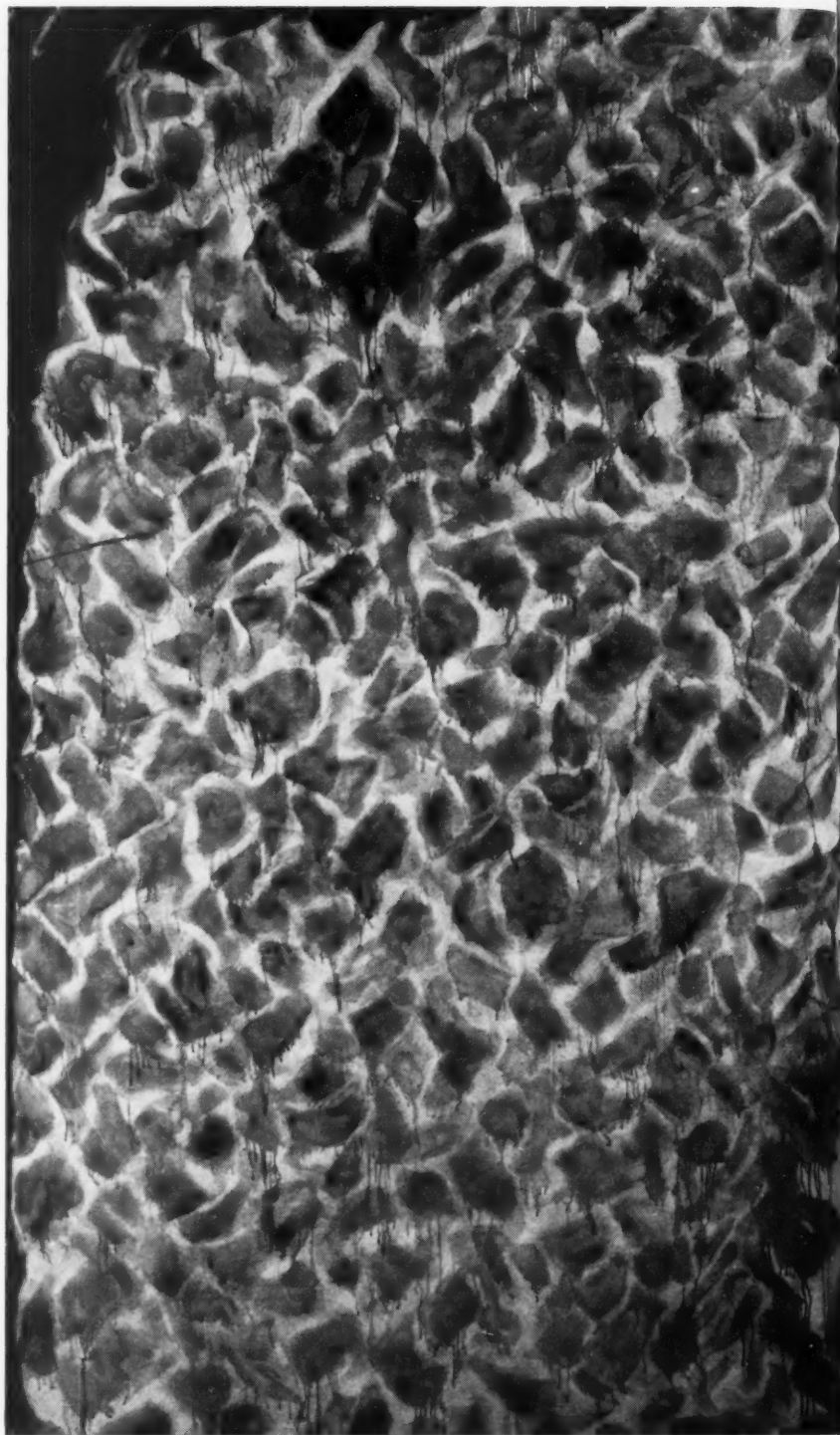
Being an artist rather than an engineer the Cubist often attempts to rearrange these or color them in a way which is more pleasing to the eye.

Many an artist rearranges through his art materials the things he sees and experiences. Thus, some works of art present a rather different view of everyday objects than most of us like to think we see. Some paintings and sculptures even go so far as to have no reference to objects at all. These are called nonobjective and usually consist of colors and shapes which tell no story whatever. However when there is some reference to everyday material, but there are some changes from what we normally expect, the art form is called abstract.

In a sense all art is abstract in that it is always once removed from reality. A painting of a tree no matter how naturalistically done is never the tree itself. However, we usually think of abstract art as being slightly more symbolic than realistic. In the last 100 years or so of art history, the painter Cezanne was the most influential in demonstrating this approach to art. His work can well be explained in his own words "To paint is not to make a servile copy of the objective, but to grasp the harmony between a number of relations, transpose them into one's own scale and develop them according to a new, original logic."

HIS intention like that of many present-day painters was to create on the canvas a new kind of symbolism. In our own day this symbolism has almost abandoned reference to the world which exists outside the canvas. Thus a work by Jackson Pollock, DeKooning, Motherwell or Baziotes (to name a few of the most important of the present *New York School*) is almost pure play of visual material, which is intended to be viewed as a separate and complete entity in itself. Understanding such work can be possible only when one does not try to read into it references to existing objects, but accepts the relationships established in the painting for and of itself.

To understand why this condition



GRAY, Sam Francis, 1955. Courtesy, Martha Jackson Gallery. Photo, courtesy of the Museum of Modern Art, N.Y.

exists it is necessary to look briefly backward in time. Since the invention of the camera with dry film and the mass distribution of ideas through our rapid communication media, the art world like most of the rest of the world, has been undergoing changes in concepts at an ever-increasing rate of speed. The camera and newspaper removed the need for naturalistic picture reporting by the painter. The disintegration of the power vested in church and royalty took away the requirement for the portraying of nobles and noble aspects of an ideal life, and incidentally removed the artists' chief patronage. The early physicists with their color theories removed strict adherence to former color combinations.

Artists today feel that they have been released from many past formalities and requirements. They can manipulate pure art. That is to say they place the greatest value on combinations of color and shape in such a way as to make the most coherent statement. In a way this work might be thought of as visual music. It is visual sensation only, just as most music is sound only and does not tell a story. We have in our midst today artists whose works are logical and geometric, whose approach to their work is in a way similar to a Bach piano exercise or fugue. Or, we have others whose work depends largely on a kind of visual theme and variation such as can be found in works by Mozart or Beethoven and still others whose work is purely lyrical or poetic.

THE successful work of art has never depended on its subject matter or story content for its aesthetic value. Just as a poet selects ordinary words and combines them in a design which becomes poetry rather than just language by dint of his skill in organization, the artist designs with visual materials to make a work of art—to illustrate—since the beginning of Christianity literally millions of art works have been devoted to the madonna and child theme. Of all these only a mere handful are great works of art, not because of their religious significance, which is common to all,



CRUCIFIXION by Petrie Joan Bertolis. motive collection.

but because of the superior way in which the artist has used design to arrange the placing of his figures, the colors he has selected and the way the artist has planned movement of the viewer's eye through the work.

The artist tries to catch for us a fleeting glimpse of an instant in time.

He arranges and manipulates his material to give us, through his viewpoint and philosophy, an enhanced view of the universe. The viewer's enjoyment depends on how much effort he is willing to put into understanding the artist's intent and symbolism.

an art which
serves
some
end

the artist has a responsibility for
communication

BY MATHIAS GOERITZ

*It is a matter of the eternal battle of
the thin against the fat. (Richard
Huelsenbeck, 1917)*

TODAY the fat are beginning to paint abstract pictures. They open movie clubs in order to become aware that Charles Chaplin is a good actor. They establish Experimental Theaters and discover the beauty of Jazz. Things which thirty or forty years ago were truths, today are commonplaces. But those who are eternally behind "discover" them. Today when abstract design forms an official part of academics, when children are taught to construct movable sculptures, when in schools of the history of art they study Hugo Ball and the values of DADA, there no longer exists—cannot indeed exist—any artistic "vanguard." It is the fat children who on producing surrealist or semiabstract pictures, believe themselves to be the vanguard. They learn the lesson which says at present that in art everything is permissible: the geometric and the

motive



ANGEL WITH FROCK by Mathias Goeritz,
Courtesy, Proteo Galley, Mexico City.

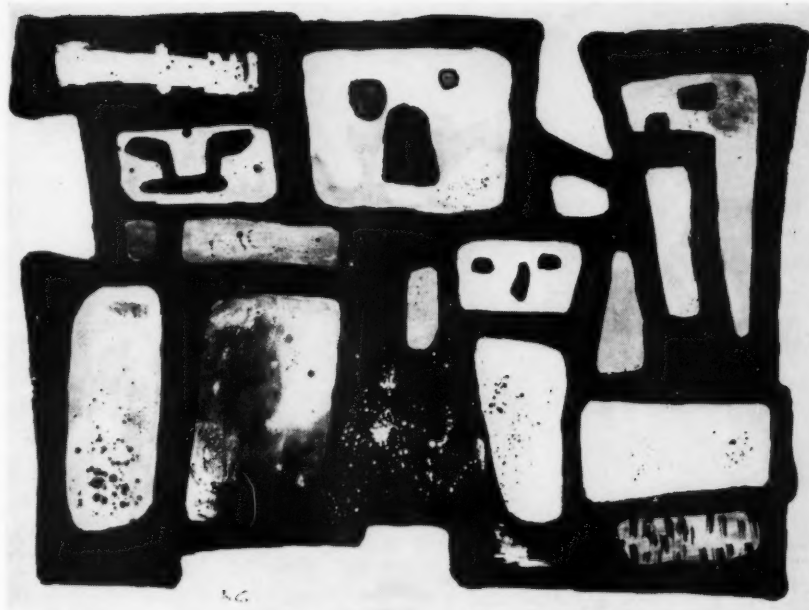
stained or spotted, spontaneous action, the casual and the mathematically calculated. Then they immerse themselves in a mediocrity which becomes increasingly profound.

And the thin? Some of them do not accept the formulas concocted by the honorable fathers of modern art. They rebel in desperation against the Cretanism of the opportunists. They find themselves obliged to vomit on the canvas in one way or another.

We are living in a period of rare confusion. Just to have seen the exposition in Brussels. In the *New Yorker* we read recently a significant joke. A painter's wife, surfeited with so much that was boring, asked her husband, "Why do you have to be a non-conformist like everyone else?" The situation appears to be desperate. In spite of this—or because of it—the thin go ahead. They take the statement of Paul Picasso, "I do not seek—I find" for what it is, a piece of pedantry. They seek. They seek and try to see, to recognize and to achieve. They seek worlds unknown and new paths. Not one but thousands. Hence they seek a new aesthetic, a new sense of art; art based on transcendental attitudes, art which serves some end.

THE greatness of the twentieth-century artist is not only in the originality of his individual style but also and much more in the breadth of his search and above all in the depth of his vision. The sense and norm of modern art can no longer be the reproduction of external reality (we have photography for that), nor the presentation of propaganda (the radio and newspapers serve that purpose better), nor yet a decorative lyricism, "personal at second hand." The sense and aim of the new art are its influence, direct and indirect, on life, architecture, science, philosophy and even on the magic of the future, immediate and distant. Art is and always has been a form of communication. When one speaks he wants someone to listen. Even when he talks to himself he is trying to establish communication with himself.

The painter, the sculptor and architect as well as the poet and the musi-



FAMILY, by Mathias Goeritz, 1953, gouache and ink on paper, 25 1/4"x34 1/2". Courtesy, Carstairs Gallery, N.Y.

cian attempt to speak through their work. Art is a means of communication. Be the reason what it may, personal vanity, faith, or the indefinable urge to create, the desire for communication is the essential. "Art for art's sake" is an illusion—or a lie. With abstract art it would seem that communication has been made more difficult than in other eras. The desire to find a language understood by all men and to attain unity of spirit exists today, as it always has existed, even though it is a fact that modern art is not understood nor appreciated by more than a very small group of intellectuals, experts or devotees. As a result this art is communication between only a few, while the vast majority view it with bewildered or even suspicious and hostile eyes.

Is this because we are dealing with a period of transition, a time of romantic desires difficult to understand? It has been said that today the same thing is happening to art as to the theories of Einstein; there are very few capable of understanding it, and that these few have the responsibility of evaluating it and promoting it. People in general do not understand it at all. Possibly they will come to comprehend these values when they have become commonplace.

Herein lies the great responsibility of men like Alfred Barr and Herbert Read, that is to say the historians, the critics, the directors of art museums and galleries and the editors of art magazines. These are in a position to exercise a greater influence on the ideas of a wider circle than are the artists themselves, and all the more so since the function of this new art is not to delight certain connoisseurs. Private art tends more and more to lose its importance. But there exists the hope at least that by means of present-day art we may succeed in finding a common spirit and the form of our time.

WE believe that in spite of the apparent disorder the artistic expressions of the first half of the twentieth century have a common denominator. Where are all our searchings leading us? Along what path shall we meet? Will it be in the discovery of a new dimension, or a new reality perhaps, or at least of a new man?

Word and image are one. Painter and poet belong together. Christ is Image and Word. Word and Image are crucified.

—Hugo Ball, April 13, 1916

claims of the artist

BY GORDON BAILEY WASHBURN

IN a sense human societies delegate to artists, beyond all other members of the community, the duty of full freedom. The average man, except in momentary flashes of comprehension, has not the courage to accept so large a measure of freedom or truth. We are, in this regard, like tender cattle who are let out of the barn to smell the wild air of the night but must be herded back into our stalls at daybreak before the sun appears. We relish a cage of conventions or any containment that offers a deluding sense of security. We prefer not to face the relentless vistas of uncertainty and the meaningless hazards that constantly threaten us as chance visitors on a strange planet.

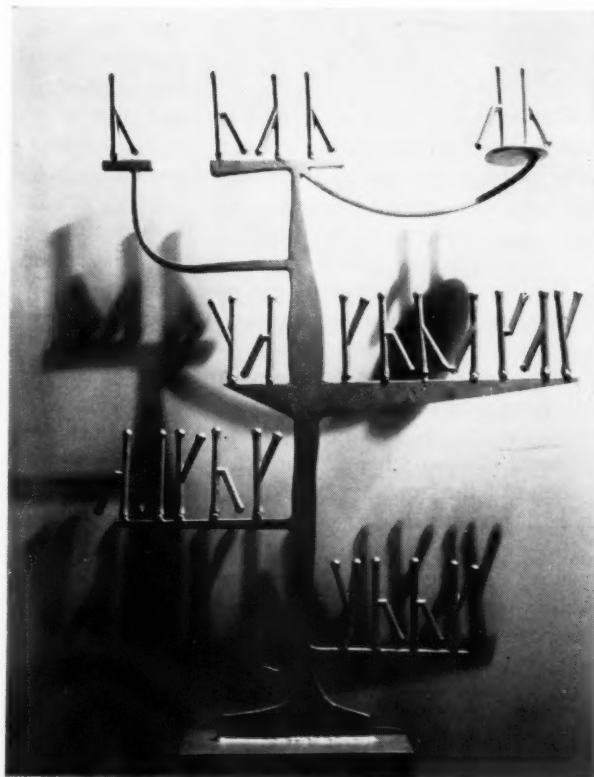
The artist, on the other hand, when courageous enough, will rejoice in the very situation that the rest of us find scarcely bearable. He accepts uncertainty as a necessary condition of life; not as a frightful threat but rather as an invitation to regard life as a mysterious voyage of discovery and a miraculous adventure. To invent rigid and pretentious patterns of social behavior on the rim of the universal mystery, as human societies do, represents for the artist the building of Fort Panic at the edge of the eternal wilderness. Without uncertainties, he reveals, neither truth nor freedom could exist.

The extreme opposition of these attitudes has become, in our time, the basic issue that separates the lone artist and our entrenched society most decisively. The artist hails limitlessness while the bulk of society clings to pleasant and safe-looking enclosures. Many, on the public side of the picture, still harbor the wistful illusion that they are in control of their destinies and that they have

every right to expect a reasonable degree of security and a reasonable amount of amusement in their lives.

THE typical artist doesn't think so at all. He may or may not call on God, as his grandparents generally did, but he recognizes forces and resources beyond his personal control whose rich currents and depths he must adventuresomely enter if he is to succeed. "No daring is fatal," said the poet Crével. He is prepared to surrender himself to these forces and to investigate these unknown levels of knowledge as a source of revelation. The "buried reality," as Steven Spender calls it, is the treasure all artists seek.

It is only through himself, the contemporary artist knows, that he can proceed to this treasure. He himself is the vehicle, the means, the instrument, the way. The same condition has been revealed by the scientist who now knows that, in a final analysis, he will always stand between himself and "nature," between himself and his measurements, making it necessary for him to measure the relationship instead of a particular phenomenon itself. "The atomic physicist," writes the Nobel prize winner, Werner Heisenberg, "has had to come to terms with the fact that his science is only a link in the endless chain of discussions of man with nature, but that it cannot simply talk of nature 'as such.' Natural science always presupposes man. . . ." The artist has come to under-



24 GREEK YEARS by David Smith, forged steel, painted, 42 3/4" high, 1950. Collection, Museum of Modern Art, N.Y.

motive

stand this self-obstruction, too, and has, since the first decade of this century, increasingly lost interest in a descriptive or anecdotal approach to external things in favor of subjective interpretations that by inviting illumination, extend beyond the mere rings of egocentricity.

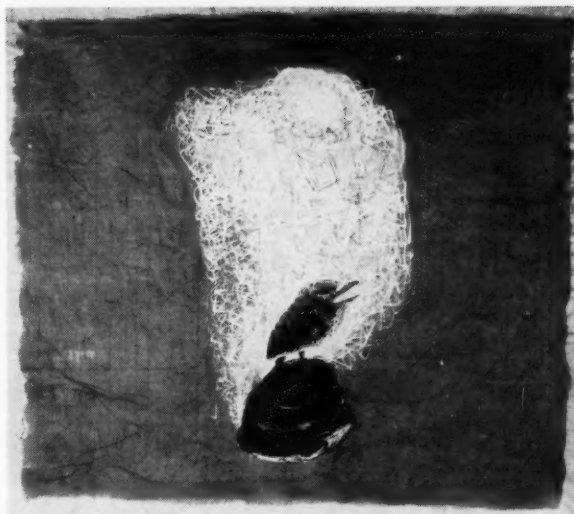
Few stimulations have been greater to artistic creation in its entire history than this conclusion that man himself is also "nature" and that subject and object are inextricably interlocked. Newly realizing the truth of this, artists have discarded the old, conventional idea of an objective reality, and have found to their amazement and delight, that a vast new world of creative expression awaits them. Once a faith which was limited to the external scene, to objectivity, was lost, a new faith arose in the internal realities and in the limitless and automatic powers of the unconscious mind. After studying sixty drawings by Paul Klee in 1921, Rainer M. Rilke, the poet, wrote: "During these way years, I have often had exactly the same feeling that reality was disappearing: for it is a question of faith to know to what degree we accept reality and then attempt to express ourselves through it."

All depends on faith, and faith in our time has firmly turned its head in another direction. Artists have suddenly seen that they may express themselves not alone by the conventional media, such as oil on canvas, water color on paper, remodeled clay and cast bronze, but that they may use any other combination of material or any manipulation of it that may occur to them. All at once, the logic of the free choice of media is apparent, and before the bewildered world can grasp the obvious point of their move they are communicating their ideas and emotions through every sort and combination of material that the mind of man can imagine. Moreover, since they no longer seek to produce imitations or even paraphrases of objects and figures from the world of appearances, they are free to invent wholly new forms—nonobjective and nonfigurative—using these limitless combinations of materials. "I do not have to distort," wrote Braque. "I start from formlessness and create form."

KNOWING himself an inseparable part of nature, the artist can father new forms: "Art is a fruit growing out of man like the fruit of a plant," wrote the sculptor, Arp. Avoiding a reliance on the logic of external appearances, he seeks to produce organismic constructions rather than abstractions. "A picture is constructed piece by piece exactly like a house," as Paul Klee once expressed it. In other words, it need not be a product of a remodeling process, since the work of art is not an image done "after nature" but rather an addition to nature's work, a new organism.

Inasmuch as the artist's creation need not follow the logic of visual appearances, we orientate ourselves to it entirely through the internal logic of its parts—the tensions, rhythms and unity of its artificial anatomy. Even

May 1959



BIRD SINGING IN THE MOONLIGHT by Morris Graves, 1938-39, 26¾"x30⅞". Collection, Museum of Modern Art, N.Y.

should it contain references to the visible and tangible world about us, we may not insist upon direct comparisons to test its truth since no reference back to a model is intended, except poetically. Thus we are in no position to offer the sort of academic criticism that used to be heard about good and bad drawing or incorrect proportions. Its so-called "distortions" are only indications of its independence as a subjective scheme, its isolation as a man-made thing. The drawing (if it is drawn) is good or bad only as it is successful or unsuccessful in achieving the effect the artist intended.

Scientist and artist are already at home in the invisible and intangible reaches of an ever-expanding reality. The development of our knowledge of electricity in the second half of the last century introduced fields of force beyond all the bounds of nature as previously conceived. With electricity, Heisenberg says, "An element of abstraction and lack of visualizability was brought into the otherwise so obvious world view." Nature, it now appears, is a larger subject than we have thought.

"Understanding," wrote Henry Miller in his essay on *The Creative Process*, "is not a piercing of the mystery, but an acceptance of it, a living blissfully with it, in it, through and by it." It is in this spirit that a very large proportion of the artists of our time do their work. They have come to realize that, like life itself, art is not a direction in which there may be progress, as if it were a road or railway line, but rather an area of limitless imaginative possibilities that extends in every conceivable direction as far as the heart and hand may reach. They do not expect to explain things or to find a single truth that will uncover the entire nature of reality. Neither does the scientist. They do, however, hope to enlarge our relationship with the world, to open our eyes to new aspects of the living mystery of creation and to offer certain large and small truths of human experience for our sharing.

Art is all right for women and children; I'll take a good ball game.

LAYMAN'S POINT OF VIEW

BY ROGER ORTMAYER



BULL CHRIST by Joachim Probst, ink and wash drawing, 35"x24", 1958, Courtesy, Collector's Gallery, N.Y.

A PERSON may as well say he has no use for breathing, for speech, or for food as to claim he has no use for art. He is inescapably in association with art—on the ball field, in the home, or in refuge amidst the halls of academia.

He not only is entangled in art; he is himself an artist. He performs his tasks and fulfills his role with skill and possibly a certain flair, or he does them shoddily and in a manner of perfunctory carelessness. He is an artist, good or bad.

The question is not the acceptance or rejection of art. It is, rather, whether one has the taste of a boor, the shallowness of the walking dead, or the insight of a person who is alive and seeks some illumination regarding the meaning of his existence. It is an absurdity to claim no interest in art. It is analogous to insisting one has no interest in life.

All the activities of man are to be judged by art: whether in good form or bad, gauche and awkward, or in good taste, with an intuition of rightness. There is no escaping art: there is only the scale of one's fitness to meet its demands.

Having set up a tautology (either you are a good, an indifferent, or a bad artist, all other possibilities excluded), let's see what we can do when we are confronted with Picasso, Probst, Rouault or Jackson Pollock.

THE fact of the matter is, we may be accomplished artists with basketballs or dancing pumps, but the flat, fragmented figures of Lebrun may confuse us and the subjectivist lines of Kline may provoke a sullen resentment in reaction to his subjectivist constructions. We admit the demand for good art on levels of performance, but have not become aware of the possibility of an authentic meeting with great art at those levels which at

motive



RETURN OF THE PRODIGAL by Margaret Rigg, 1954, inks. Collection, Mr. & Mrs. Roger Ortmyer

first acquaintance have confused us.

We have a misestimation of what art can and should do. We think of art and agree to its example in the utilitarian sense, i.e., it is useful. That is all right. On the other hand, we usually regard "art," representing the self-conscious or the fine arts, as illustrative or decorative. In this respect we consider art objects as gimmicks to "illustrate" ideas or situations, or to put a splash of "prettiness" into an otherwise drab corner. The arts are thus manipulated to meet the human demand for beauty and loveliness.

The arts have something to do with these estimates, but only in a subsidiary sense.

Rightly considered, the arts are revelatory. They strike to the marrow of our being and expose ourselves to ourselves. They reveal aspects of existence which to this point may have eluded us.

The arts are not generalizations on a theme. They are not illustrations of

ideas. They are not aesthetic props designed to give color to a tawdry environment.

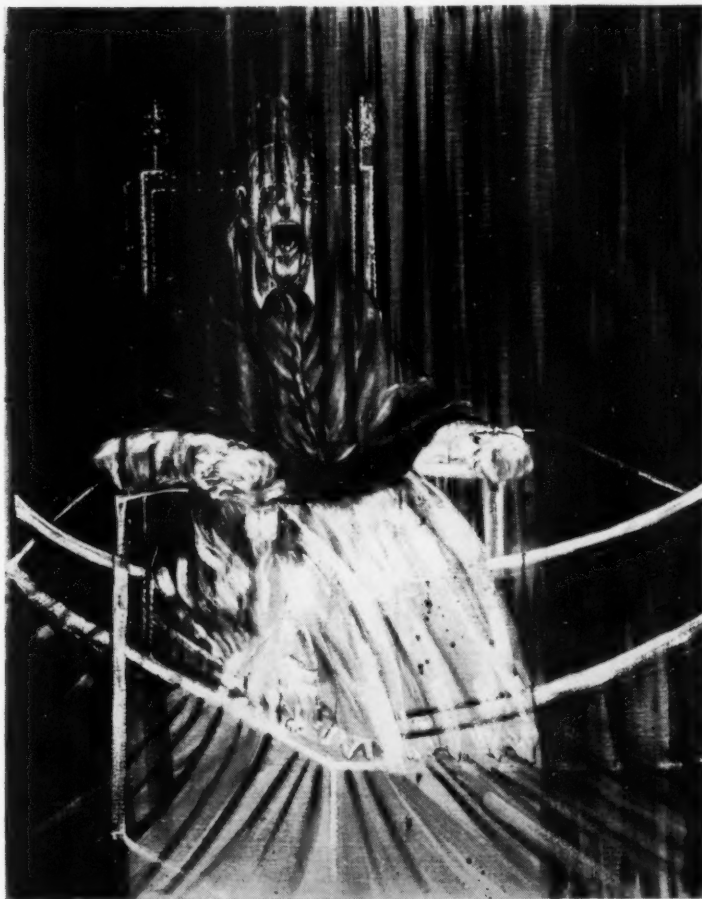
The arts are a proclamation, a celebration, an offering. They speak their own piece, not that of someone else. Herein lies their danger. Because the language of religion and the presentation of the arts are similar, "art for art's sake" is by some substituted for the gospel. Thereby the "continuous iconoclasm" of Protestantism, the suspicion that an ersatz revelation is making its claim.

ART of excellence does not, how-

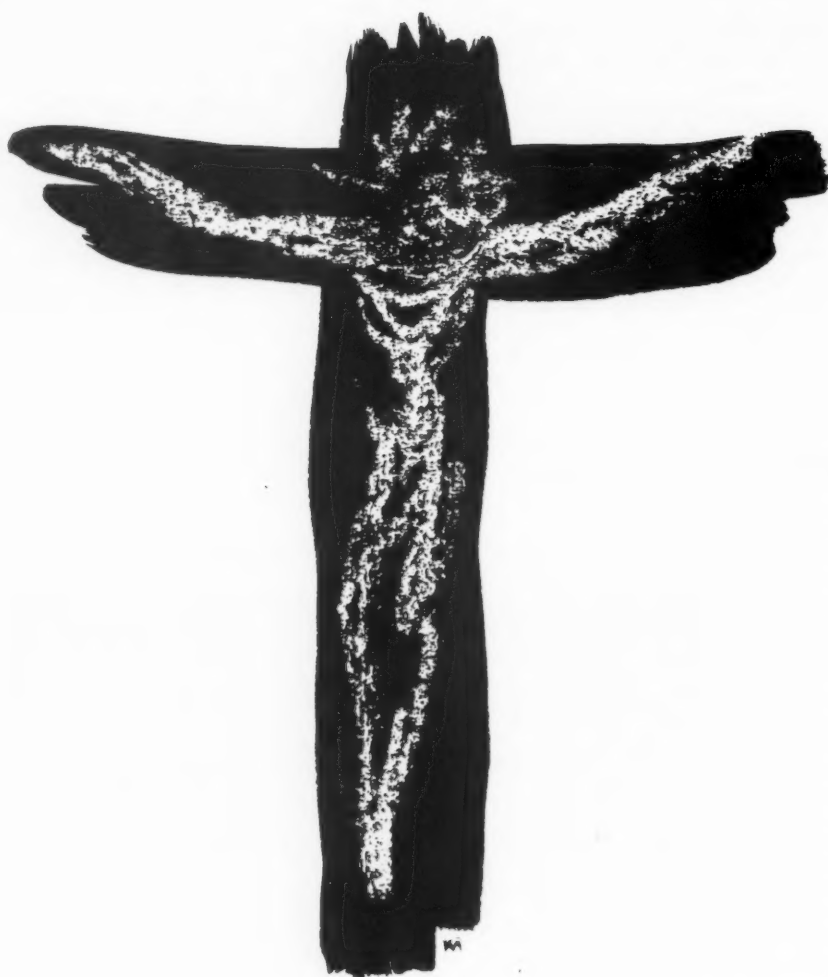
ever, present itself as an object of veneration. To the contrary, it drives us to our knees, humbly, and with fear and trembling before the awful mystery it presents.

So when we meet Picasso or De-Kooning let us not exclaim in horror or resort to puerile and ridiculous comments which only disclose our ineptness in the face of excellence. Rather let us try to see what mystery is dealt with and what the artist's comment upon the demands of life really is. Maybe it will be terrible, or wonderfully awful.

But, if before an authentic work of art, you are not shaken, then Man, you are blind!



STUDY AFTER VELASQUEZ' PORTRAIT OF POPE INNOCENT X by Francis Bacon, 1953. Collection of William A. M. Burden.



For centuries the old Aristotelian interpretation of man as an animal rationale seemed to suffice. This was closely related to *Homo sapiens*, man-who-knows, though it seemed to be weighted more on the side of contemplation and theoretical knowledge than the side of practical knowledge, which was certainly what Aristotle intended.

However, the nineteenth century subjected the understanding of man as an essentially rational animal to prolonged and severe attack from a number of quarters. The Marxist saw the essence of man expressed in terms of economic needs which determined the class-struggle character of history. Nietzsche held that the man who was truly man was characterized by the power of his will, not his intellect, for intellect is the servant of will. Freud saw the essential clue to man's nature in the character of sex drives very broadly interpreted. And so the story goes.

SYMBOLISM

and the loss of meaning

BY KEITH IRWIN

WHAT is man essentially? Indeed, can we characterize him in any fashion at all? The broadest denial at this point comes from those existentialist views, which, refuting any essence or *image* in which *all* men are *made*, hold that each man *makes himself*, defines his own nature by his choices and decisions. This is the character of our "dreadful freedom." Every man is just exactly what he has

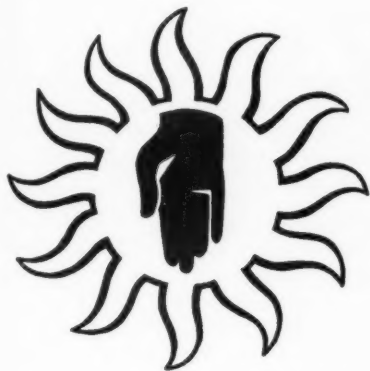
made himself. He has no one else to either praise or blame. While this seems to deny that any two men have a common nature, save accidentally, elementary observation suggests an essential defining character here, too. For men are the only animals who possess the freedom to make their own nature. Man is the animal completely-free-to-make-himself-whatever-he-is.

But philosophers and philosophical

anthropologists (if there is such a bird) have continued to try to find a least-common-denominator to apply to mankind as an essential, defining characteristic. So in our day we have come up with, in addition to such definitions as man-who-has-economic-needs, man-who-wills, man-who-desires, the suggestions that human-kind may be labeled *Homo loquens*, *Homo convictus* (man-who-speaks,

motive

establishes his existence by his convictions),¹ or *animal symbolicum* (man is distinguished from all other animals by the fact that his most characteristic feature is *symbolic* thought and *symbolic* behavior).² The *convictus* line is a most suggestive one and merits much scrutiny, thought, and critical evaluation, but the present concern calls for a more careful attention to the view that man is an *animal symbolicum*.



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If the question, "What is man?" is answered by construing his nature in terms of symbolic thought and behavior, the next question would be, "What is a symbol?" A look at the complete enumeration in Webster's *International Dictionary* is most illuminating in terms of the complex of logical, psychological, and theological meanings cited there. It is clear in every case, however, that the basic meaning is close to its Greek and Latin roots, "a sign by which one knows or infers a thing."

A symbol is a physical fact—a sound, a pattern (blueprint), a motion, a printed word, an object, and so forth—which refers to or stands for something else. A + on a road sign represents a crossroad a few hundred feet ahead. The same configuration on a flyleaf of a religious book directs our thoughts to the Crucifixion, referred to by means of this particular geometric shape by the traditions of one of our historic Christian communions. At times of disaster someone seeing this symbol would think of a

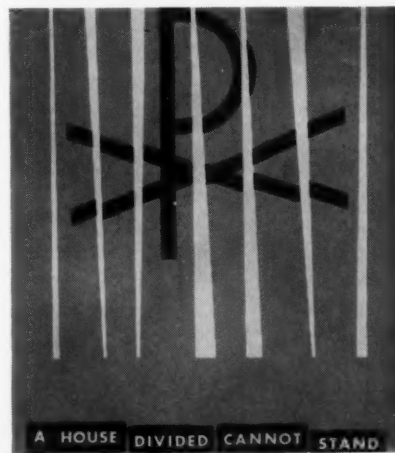
certain organization existing for purposes of extending medical aid.

A CERTAIN tightening up of vocabulary is needed to discriminate two different types of situation which ought not to be confused. A word, a motion, a sound, a natural phenomenon might function to call our attention directly and *immediately* to the *reality* to which it referred and affect our conduct accordingly. In this context the word, motion, sound, event is a *sign*, and it calls for some direct behavioral response to it. The sign and the object for which it is a sign are a pair in the mind of the subject using or perceiving the sign-situation.³ The red traffic light means stop. A finger suddenly pointed upward means look up there (which is why it's a poor rhetorical gesture!). "As for bells the world is mad with their messages. Somebody at the front door, the back door, the side door, the telephone—toast is ready—typewriter line is ended—school begins, work begins, church begins, church is over—street car starts—cashbox registers—knife grinder passes—time for dinner, time to get up—fire in town!"⁴ And so the list could go on and on.

The sign situation is triadic—the sign *signifies* an object or state-of-affairs to someone, or someone *refers* to an object or state-of-affairs *by means* of the sign. The symbol situation, in contrast, is quadradic—the symbol calls the attention of the subject to, or is used by the subject to call the attention to *the conception* of an object. We can talk about the characteristics of dogs, teachers, John Smith, progressive jazz without any of these "entities" being present, though to check the adequacy of our characterization we will need to compare our concepts with the realities. It is at this point that our *unique* human capacities are evident, for other animals can react to words or events in the fashion of signals, but only members of the human species are capable of *reacting symbolically or conceptually*.

At this point the nature of the situation of symbolic communication must be expanded greatly by pointing out the richness and variety of symbolic situations. The same word can function in a variety of symbolical contexts. The word "mother" functions differently in the languages of a husband, a wife, and a child, in legal terminology, for the Roman Catholic in theological discourse (the Mother of God), in psychological or sociological vocabularies, in the all-too-well-known picture by Whistler. Linguistically, words alone have been referred to thus far, but obviously most human communication takes place by means of sentences, paragraphs, whole chapters, speeches, etc., not simply by means of individual words. Obviously whole linguistic units function symbolically. And the symbolic richness is expanded manyfold by calling attention to the obvious—we use language not only cognitively as in logico-scientific communication, but also expressively, poetically, convictionally, mythologically, imperatively, with many overlaps between.

AND symbolic communication is not confined to language, as many writers have been helpful in pointing out. Art forms of many kinds, ceremony or rite (including the liturgical in its broadest sense), music, rhythmic movement, myth, drama (where the words derive their meaning from the total dramatic situation), all contribute to the elaborate interwoven "fabric of meaning" in which we live and through which we communicate.



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¹ William F. Zuurdeeg, *An Analytical Philosophy of Religion* (Nashville, 1958).

² Ernst Cassirer, *An Essay on Man* (New Haven, 1944).

³ Susanne Langer, *Philosophy in a New Key* (Penguin Books, 1948), pp. 45-49; Philip Wheelwright, *The Burning Fountain* (Bloomington, 1954), pp. 17-29.

⁴ Langer, *Ibid.*, p. 47-48.



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Though too much unpacking of the above remarks is left to the reader the discussion at this point must turn to the relationship between man's symbolic activity and his participation in the Christian faith. That the problem of meaning and communication are very much in the foreground of contemporary Christian conversation can be seen in the volume of writing and discussion on "demythologizing," "communicating the gospel," "the community of faith," problems of intercommunion, the relevance of the Christian faith to the academic community. It can be seen in all the fuss on many fronts about the dangers and problems inherent in the media of mass communication. It can be seen in the "style," format and content of *motive* magazine over the years of its existence.

SYMBOLS have a kind of power resulting from their own inherent nature, from the realities to which they refer, and from the situation in which they are applied. In many parts of the world the varied symbols of nationalism are powerfully communicative and destroy old communities while attempting to build new ones. How potent are the symbols of the Christian faith in our time and place? Can they be regenerative? Do they communicate to the "modern mind"? Do they create a binding community?

One helpful by-product of a study of the symbol situation is an awareness of the dangers attendant in fixing on some one aspect of the total situation at the expense of others. So the advertising industry has lost integrity in its preoccupation with the use of

any and every word or concept that has a favorable effect on the subject. Quite apart from whether they practice it or not, Americans have a "pro-attitude" toward honesty, and so a cigarette is advertised as superior to its rivals on the ground that it has an honest taste. Americans apparently believe in the family, so alcoholic beverage advertisers set their product in the midst of happy home scenes. By using *any* symbolic means for the end of creating a favorable impression for their product on the subject advertisers, to quote a contemporary philosopher out of context, "have sold their birthright for a pot of message."

But what about Christian symbols? A symbol, to be effective, has to have some hooks into the reality it represents. The illustration above suggests that a symbol *has meaning for* the subject who employs or receives it. A symbol also *has meaning by reference* to a concept, which in turn is derived from some reality (object, relation, event). It is our experience of chairs which leads us to abstract the characteristics we gather into the concept of chair-ness, and to want a word by which we can symbolize, fasten down, this concept for future reference. It was the experience of "the event Christ Jesus" that separated out from their neighbors those who "followed the Way" and led to the use of the word "Christian" to denote them (Acts 9:2; 11:26). It was the experience of Christ which provided the framework of meaning for such key words and phrases as "resurrection," "the Body of Christ," "the Word of God," "faith," "forgiveness," "agape," "Son of God."

Both fortunately and unfortunately, words and concepts have a life of their own. Logical relationships between concepts (their equivalence, the results of conjoining or disjoining them, their implications, their denials) elaborate and develop them so that theological systems arise, and we become prone to confuse talking about faith with faith itself, knowledge about Christ with Christ himself. A blind man can talk *about* colors and about their order on the spectrum and their wave lengths without having the

experience we call seeing colors. We run a terrible danger in Christian education, in the work of preaching, in the life of the church, in the glibness of talking about a "nation under God," of fostering *the delusion that to be able to talk about faith is to have faith*. Symbols get divorced from the realities they properly refer to, and we worship words, pictures, churches, emotions and attitudes, theological structures, the Bible, rather than the God himself who was in Christ. This is the sin of idolatry, for though we can provide our little symbolic systems with a kind of life of their own, it is the life of parrot-words which have lost the *power* to build community, to regenerate life, to communicate the gospel, to make Christ relevant. It is possible to play with a parrot, saying "Polly want a cracker," without caring whether anyone goes and gets him a cracker or not, for the words don't even have signatory power for the parrot (at least not in regard to getting a cracker), and so it is possible to say "I love the Lord" without *really* caring about the Lord, as he so well said himself (Mt. 7:21-23).

The church in America finds itself in this situation. It has been too much identified with its symbols, not the realities to which they refer. Too many "Christians" identify their faith by word content, not by the concerns of Christ, and this content preoccupation blinds them to reality. In the world of dramatic art how many have taken the phony technical effects, the removal of the mystery of God, the lasciviousness of de Mille's *The Ten Commandments* as religious because of its apparent subject matter, and



motive



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branded Tennessee Williams' plays as irreligious because of the words involved! It is interesting that in a letter to one of the national news magazines, in response to criticisms of *Cat on a Hot Tin Roof* as immoral, Williams said "Cat is the most highly moral work I have written." Through the character of Big Daddy it says that when it comes your turn to die the choice for you is whether you will "die on a hot bed of lies, or on the cold stone of truth."

Too many Christians have identified religious art solely in terms of subject matter, and have tried to baptize the superficial, sentimental, and commercial, meanwhile turning their backs on those who grasped and sought to portray the terrible ways in which our times and our existence are out of joint. Jacques Maritain says of Rouault:

He was busy with ferocious images through which he discharged his anger; he depicted heartless and ugly judges, pitiable clowns, prostitutes, shrews, smug and arrogant upper-class ladies; he seemed committed to become the painter of original sin and of the misery of wounded humanity. But there already appeared "figures of Christ with the face and body prodigiously deformed to express the paroxysm of the divine Passion and human cruelty." "Thus it was," Raïssa Maritain says (in Adventures in Grace), "that he uttered his horror of

*moral ugliness, his hatred for bourgeois mediocrity, his vehement need of justice, his pity for the poor—finally his lively and profound faith, as well as his need for absolute truth in art.*⁵

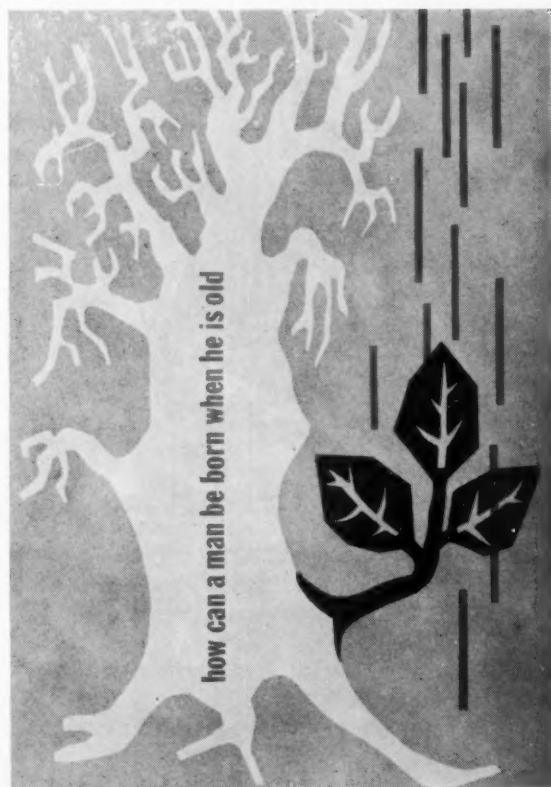
Thus, in even that which the "pious" would call secular art there was the expression of profoundly stirring Christian concerns and protests completely missing in so much of what church publishing houses sell to "Christian" consumers.

The protest in Salinger's novels against the "phony" is an indictment of the disparity between symbol and reality. A character in Romaine Gary's *The Roots of Heaven*, says of Morel, "No one has ever managed to resolve the contradiction there is in wanting to defend something human in the company of men," and thus spoke to the heart of our modern predicament more cogently than any Lloyd Douglas novel. When Al Capp said a few years ago that Americans have lost the fifth freedom—the freedom to laugh at themselves—he spoke a more

⁵ Georges Rouault, text by Jacques Maritain (Pocket Books, 1954).

Christian message than is heard in many pulpits.

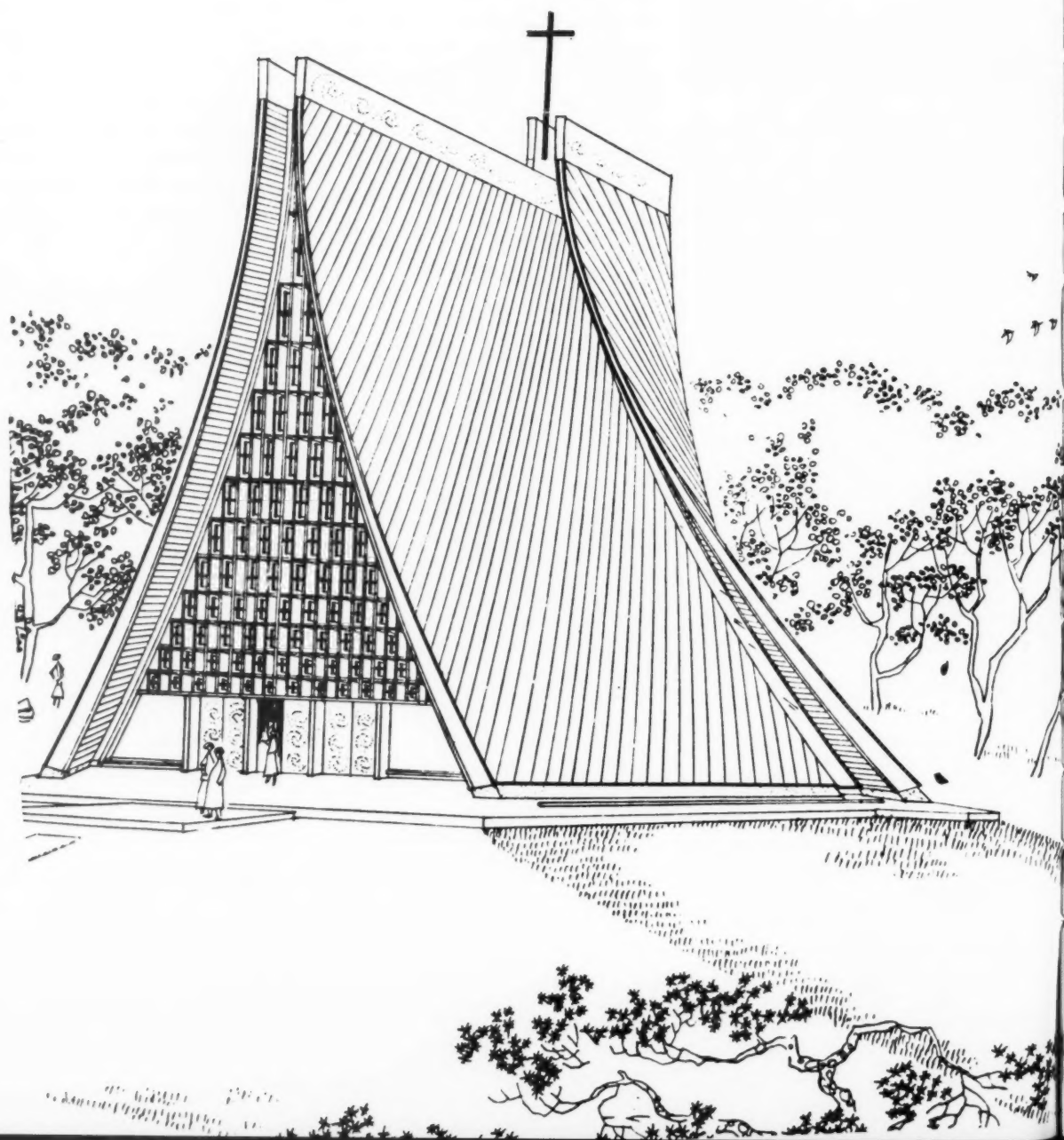
Symbols in art, literature, drama, sermons, theological discourse, have power to create community and convey the gospel, and in proportion as they refer back to those elementary experiences—"disgust with mendacity," the incurable loneliness of the soul, the nausea produced by the sham-ugly world of commercial advertising, the burning desire to have done with unrighteousness which can alone produce repentance, the mourning for the absence of God in one's life which can alone open the door to his presence—to which Christ came to minister, and which make us ready for his salvation. Until they anchor again in this ocean bed of man's need for God, the symbols we use in the Christian church will be only sounding brass and tinkling cymbals, the vapid generalities condemning the church to irrelevance. In seeking to save its life through preoccupation with the "churchly," the church will have lost its life as the Body of Christ.



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a report from packard manse

PACKARD MANSE is an ecumenical study center for laymen, especially for members of the academic communities of New England. The report on architecture is a result of one of several study projects financed with a grant from the Danforth Foundation.



TOWARD A THEOLOGY OF ARCHITECTURE

BY PAUL CHAPMAN and CHARLES LAKE

WE are witnesses to a great rebirth of church building. Across the land and in other lands new church buildings are being constructed, and old churches are being remodeled. God's praise is being sung in the consecration of holy places where man may find him. But wait; perhaps it isn't. Perhaps the spate of church building reflects more man's needs to meet together under a common roof than to praise the Eternal.

Look for a moment at a building committee gathered in the old parish hall to meet for the first time an architect with whom they would like to discuss the possibility of designing and constructing a new sanctuary for worship. The chairman opens the discussion with a brief summary of the need. Everyone feels that the old Victorian Church is outmoded—both in style and function—it is neither big enough to house the present congregation, nor flexible enough to stand remodeling—the installation of a new heating and lighting system and the removal of the organ from front and center. The members of the committee confirm his desire to begin again. This time we'll really make a modern church with lots of glass, with simple lines and form, with a detached tower and prefabricated wood arches which acoustically help create the right mood for worship.

And then after many more suggestions they turn to the architect and

ask, "Can you do it for us?" Naïveté or impertinence might answer directly, "But I thought you wanted me to design a church," and in this answer would be revealed his realization that a church-building program is not founded on the preconceived architectural notions of a congregation. Ecclesiastical architecture involves a dimension which this building committee has completely ignored and without which the church edifice would be inferior.

Far too often new church buildings in this land have little to do with theology—the *sine qua non* of building for worship. The fault lies with the congregations which have forgotten theology, the architect who has never been aware of it, and the whole church which has failed to emphasize clearly its *sine qua non*.

WHY BUILD?

The church-building committee may be sometimes motivated by the desire to replace the outmoded and obsolete building with something a bit more contemporary, but the negative assertion that the existing structure is decadent, does not constitute a directive or "program" for the architect of a new building. Originally Christian worship didn't require a special building. The church in the home—a revival of which has been found important for our own day—or in subterranean catacombs was quite sufficient.

So why build at all? Congregations in the twentieth century have discovered that in the absence of a special building for worship a local gymnasium or fellowship hall will serve, and denominational conventions hesitate not a bit in joining for worship in what was the previous week a boxing arena. Why then do we build at great expense a separate space to be used but an hour a day and half a day on Sunday when evidently any space could be made to serve?

Of course it's a joy to build, to fashion out of rough stone and sturdy timber an edifice pleasing to the eyes, a symbol of man's power in the world. But unless the church building be founded on the rock of the meeting of God with man, it were better that it never be built. Nothing else justifies the building than that man has met God and would wish to build an altar of praise that others might meet him and sing his praise. Church buildings are built not for ministers nor for architects, perhaps not even to satisfy the needs of congregations, but to the glory of God that he might be served. The criterion for authentic church building is one. The whims of the building committee and the idiosyncrasies of the principal donors are not justifiable criteria. Bach composed not to please his Leipzig audience but solely to glorify God. If modern churches were built to satisfy the

audience, the power of the Almighty might never be represented.

Architecture for worship is religious art. There are many practical requirements, but the first criterion for building is that the eternal moment of the encounter of the divine Spirit with the spirit of man be incarnated in the form and design of the building.

WHO BUILDS?

Church polity dictates whether bishop or congregation or presbytery takes the initial step in building, and the economy of modern society has dictated that architects shall draw the plans, but within this framework only he should build who builds from the motivation of the encounter of man with God. This encounter will be symbolized in the building—a living witness to the glory of the Eternal.

Theology is the logical statement of the knowledge of God. It is the knowledge of God which the clergy and laity would affirm in their meeting with the architect. The church's suggestion for a church building program

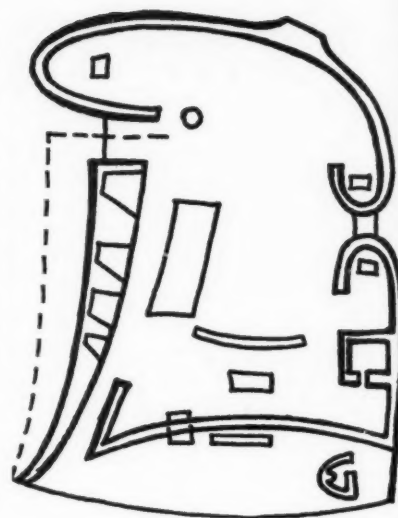
is therefore theological. The partnership of theologian and architect requires that each do his own task well. The task of the churchman is to state his theology clearly in contemporary terms. For the "free" churches this would require the rigorous discipline of defining the encounter. The building committee ought, therefore, to be composed of the congregation's most sensitive theologians and liturgists, with full freedom to define a program based solely on the congregation's theological position. On the other hand, the liturgical churchman is especially challenged to state the essence of the Bible and creed in the language of the twentieth century. The task of defining honestly, vitally, creatively the grandeur of theophany, the embarrassment and shame of man's sin, the hope and expectation of redemption: this is the task of the Church.

The task of the architect is equally taxing for he works not primarily for the church but for the glory of God. The judgment of God precedes the judgment of man. But at the same time the architect is communicating to man with the language of form, light, space and substance. It is in his life that the Truth which the congregation has known must be verified lest he pile stone on stone and never see God or his own talent as a sacred gift. His is the task to question, to criticize, to search until the partnership of builders finally achieves the terrible beauty of religious art.

THE PROBLEM OF THE SYMBOLIC

Symbols are unavoidable. The New England Puritan who wished to wipe away every vestige of divine images constructed a nearly perfect symbol of the rational. A verbal image or concrete form which in some way incarnates an abstract idea or affirms the ground of reality is a symbol. Its efficacy increases as it bridges in concrete form the abyss between the ground of being and man's imagination. Symbol is incarnation which participates in the power of that for which it stands. It is no mere sign pointing beyond, but it is the arena in which Eternal and Temporal are met.

The architect who judges the valid-



NOTRE DAME DU HAUT AT RONCHAMP, France
Le Corbusier, Architect

ity of the symbol primarily by the effect which it produces on the worshiper is no longer dealing in authentic symbolism. The primary value of the symbol is that at a certain time and place it was involved in the meeting of God and man. The continuing value of the symbol is that it recalls this moment to the worshiper. To create symbols on the basis of desired psychological responses is to neglect the true power of symbol. A building for worship which is intended to create a mood for prayer or a religious atmosphere by the crucial and systematic use of symbols may be a miserable failure. Symbols are not man's invention. Symbols come from a historic event of revelation. The most homely, common stuff may be of the richest of symbols if it has shared in the meeting of man and God. The burning bush was not an invention of Moses; yet it remains even today a symbol of the eternal fire which burns and does not consume, and of man's turning toward God's voice to hear his calling. Where the fire of God can still "break, blow, burn, and make new," the symbol of the burning bush has meaning.

But where the symbol no longer communicates the power of the divine and no longer rouses the imagination of the Pilgrim's heart, it is dried up and does not deserve a place in any



DESCENT FROM THE CROSS by Robert Pillods, oil, 1953. Painting model for a wall fresco in a French Protestant church.

church. There is no symbol which, once having participated in the ground of being in an eternal moment of revelation, is guaranteed to always communicate the divine. Unless there is a repetition of the initial encounter every symbol, including the cross, can die. Symbol is not self-guaranteed. It requires the repetition. When it is too frequently to be seen it cheapens and dies; when it no longer is the arena of the meeting of the Temporal and Eternal it is only a brazen image.

Symbols must be re-evaluated by each generation. Bread itself is in danger of losing symbolic meaning. The tiny village once lived its life around the sowing of the wheat, the care of the tender plant, the harvest, the grinding and milling of the kernel into flour, the baking of the dough, and the joy and thanksgiving of breaking bread together. Today bread is homogenized and sterile; does it still participate in the ground of being and rouse man's imagination to greater depths of the divine? What solid forms and designs reaffirm in our

century the contemporaneity of the Messiah?

Perhaps the twentieth century knows no symbols of revelation. If revelation is an impossibility in our time, then the building committee which starts with lighting and acoustical needs is applying the only available criteria. Contemporary church building is seldom secure in embodying the event of revelation in substance and space. Today's building may indeed be justified as the searching of man for the blessing of God; perhaps it represents the wrestling of man to discover the name of the gods. Le Corbusier has said very little about the chapel of Notre Dame du Haut at Ronchamp. It has symbolic value in that it reflects the searching of man, the projection of man into formed space. As one conference participant said, "This building is a reflection of the irregularity and mysterious character of man's psychic life. Discontinuity, the possibility of revelation, the unexpected grace of God, the inexplicable providences and elusive mystery are all incarnate here."

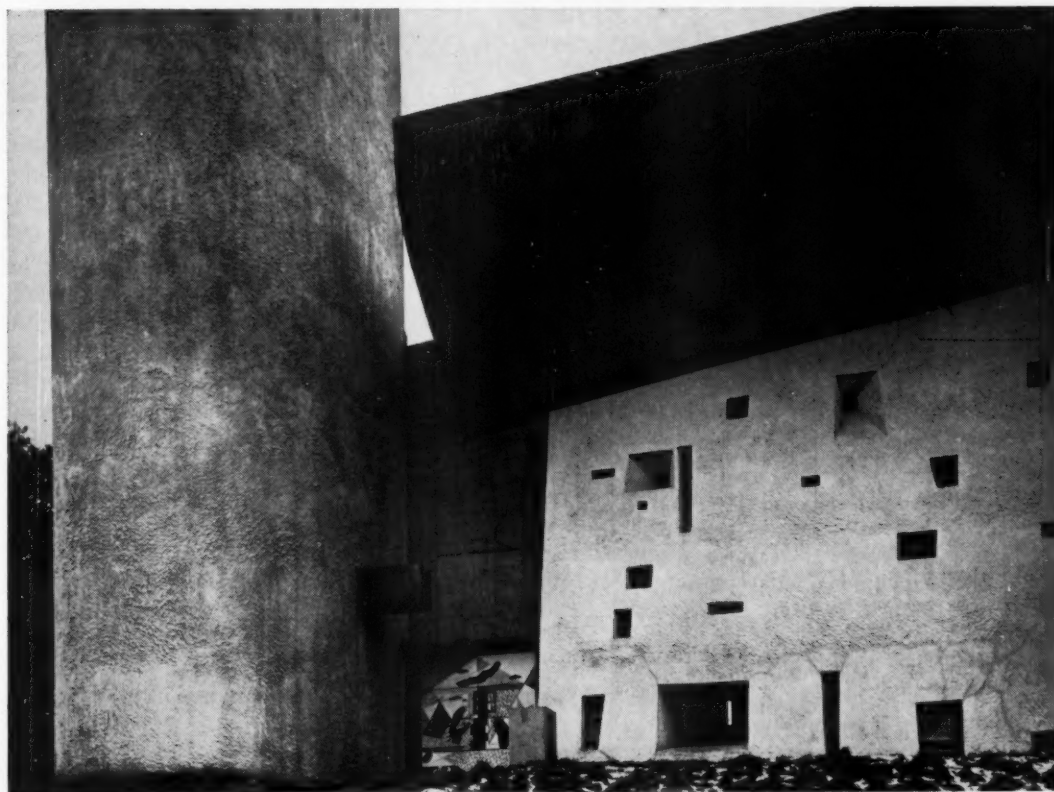
THE KNOWLEDGE OF GOD AND CHURCH ARCHITECTURE

"We have become separated from God. That is the largest and most critical fact of the modern world. Some people do not know it, as yet; others know it and have resorted to a hasty retreat into various sorts of medievalism; others know it and have felt the awful void within life and bear its intolerable burden with trembling." (S. H. Miller, *The Life of the Church*, Harpers, 1953, p. 49.)

Yet despite our separation, the temple which we would build must begin with the affirmation of God, albeit a precarious affirmation. The building for worship affirms primarily the presence of a mysterious reality that is not man. Worship means God and the priority of God. Church architecture speaks in the language of substance and space and time the primacy of God in the meeting of man and God.

The first question for any church building program is the question of God. And this question cannot be generally prescribed because the question

EXTERIOR VIEW OF NOTRE DAME AT RONCHAMP showing flaring roof and deeply recessed windows. Photo, Courtesy, G. E. Kidder Smith, New York. Architect, Corbusier.





INTERIOR OF RONCHAMP CHAPEL LOOKING TOWARD ALTAR. Photo, Courtesy, G. E. Kidder Smith, New York.

is not a general one. It demands the specific formulation of everyone who would put his hand to the pen or the drafting board or the hammer or the trowel. Words uttered about church building which ignore the priority of God were better never uttered.

Theology is the statement of the knowledge of God, and as such it guides us in interpreting our knowledge of God. The definition of the building program therefore works through the traditional categories of theology. It seeks to interpret the verbal descriptions of the nature of God in terms which can be transformed into construction and design. At the same time, the building program must pass judgment on all symbolic descriptions of God which make of God an element of being rather than the ground of being. Pantheistic and anthropomorphic descriptions must be judged. Theology which equates nature or humanity with God forgets that both nature and man are elements of fallen creation. Church architecture which accentuates the natural world by using clear glass and plants accentuates not God, but nature which with humanity is fallen. The use of nature may have a place in design, but not as a symbol of God.

Theology asserts that God is holy. The scriptural record that no man could speak the name of Yahweh and that any man who would see God would surely die is a statement of his holiness. The majesty and glory of God are elements of his holiness—a holiness which is awesome and repels man lest the glory envelop him, and yet from which man cannot turn aside. The Gothic cathedral with its great and wonderful space affirms God in his holiness.

*Sanctus, santus, sanctus
Dominus Deus Sabaoth
Pleni sunt coeli et terra gloria tuo
Hosanna in excelsis.*

God in his holiness is likewise eternal, omnipresent, omniscient, and omnipotent. Eternal and omnipresent are lingual symbols of God's presence in and transcendence of time and space. His omnipotence and omniscience affirm the fact that not even the enemy known as nothingness can prevail against him—that nothing falls outside his own being. Only the gestures of infinity can symbolize the unspeakable glory of God.

O the depth of the riches and wisdom

*and knowledge of God! How unsearchable
are his judgments and how inscrutable his
ways! . . . For from him and through
him and
to him are all things. To him be glory
forever. Amen. (Rom. 11:33 f)*

And in all this we assert that God is living. The relation which exists between him and his creation is a vibrant, spirited relation; life would crumble into dust were it not sustained by God. For space to validly symbolize God it must be living, vibrant space, covering man in his finitude. It is in space that the union of being and nonbeing takes place.

Against the background of the holiness, the infinitude, the creativity of God, the drama of the Incarnation occurs. The gestures of infinity would remain a structural impossibility without the Incarnation. "The word became flesh and dwelt among us." Here is the crux and center of any church building program. Around the central mystery of the Christ-event all Christian worship is fashioned.

THE CHRIST AND CHURCH ARCHITECTURE

In turning to the doctrine of Christ as it relates to church architecture, it might be flippantly stated that when God came into human history, although he did it in the form of a carpenter, that carpenter is never known to have constructed a temple or synagogue, but only to have predicted the destruction of the already existing temple. It might be further added that the earliest theologian and interpreter of the Christ, Paul, was a tentmaker, but he is not known to have spent his life constructing tabernacles for the pilgrim people of God. In a far deeper sense, however, Jesus Christ is the greatest problem, both for an easy definition of the Christian faith and for the expression of that faith in any form, such as church architecture. It is the conviction of the Christian church that Jesus of Nazareth is the revelation of God to man and the act of God for the healing of the world.

First, this particular witness to God's incarnation makes impossible any static concept of revelation. It destroys or transforms any previous notions of the nature of God, for it asserts not that a previously defined God incarnates himself in the midst of man, but that a particular man is the revelation of God, apart from which we would now know nothing of him adequately. Not theology, nor architecture as such, but history is the realm of God's revelation, and that took place once for all. Therefore, no theology and no church building can ever be said to "incarnate" God or reveal him.

Second, the belief that Jesus Christ, and particularly his death and resurrection, is God's act for the reconciliation, redemption, healing of man completely transforms the place of all human activity including theology and church building. This means that first of all it is God's activity which is primary in all relations between man and God, and second that the incarnation of divinity in the midst of man is not the most important principle derived from the existence of Christ, but that the death of that incarnation and God's victory, presence, and rule beyond his incarnate presence with us is his ultimate revelation to man.

What, then, is the place of theology and church architecture in the light of God as we know him through Jesus and the events of his life, death, resurrection, and continued presence in the Holy Spirit? It is the conviction of the church that the revelation of God is known through that peculiar medium called faith, and that faith is also the means through which the act

of God in Christ is made effective for man's salvation. It is within the context of man's faith, given to him by God, that man is drawn to worship—to praise, adore, attend, hear, petition, and serve the God who has called him in faith by the winsome and magnetic gift of saving knowledge of himself in Jesus Christ. Theology is the attempt to talk within this faith about the relationships established between God and men by it. Architecture is the attempt to express in the light of the relationships of faith a building in which the devotion of faith expresses itself.

This means that God is never contained in temples made with hands, but that temples made with hands can be resting places for faith in the pilgrimage of life. It means that while churches are never the revelation of God to man nor the healing act of God to man, they can become media for witnessing to that revelation and that act and for proclaiming it in vivid form to the world.

Finally, it means that buildings for worship can be, as can all material substance chosen by God, sacramental. In the light of faith they can be the earthen vessel in which the treasure of eternity can be mysteriously present, in which God's work in Christ can be renewed in the soul, in which God's present reign in the world can be known, and in which the final consummation of Christ's redeeming work can be pre-enacted with thanksgiving.

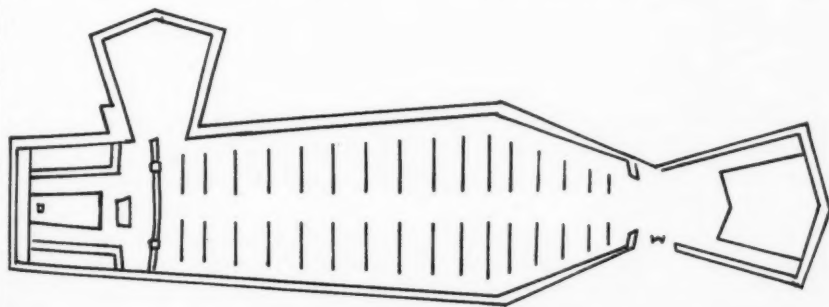
What of specific architectural principles involved in the doctrine of Christ? A few suggestions are all that are here possible. Christ was a man, a complete, whole, and real man. God, choosing the form of man in which to

reveal himself did so without distorting, transforming, or perverting the material. He transfigured it instead. Thus should architectural materials be employed. Since it is the faith of the church that Christ is central to that faith, this centrality ought to express itself in some way in the architecture of the church. There are many ways in which architecture can witness to the centrality of Christ; there are none in which it can re-create him or insure he will be central in the life of the people. Therefore, like preaching or sacrament, architecture points to Christ, suggests him, emphasizes him. The form of the building can do this, the drawing of attention to the table of the Lord or the Word of the Lord by line and space, by decoration or size may do this. The arrangement of the congregation may show forth and create in feeling what it is that the person of Christ does to his people in faith. "If I be lifted up, I will draw all men unto myself."

For example, a design in which the altar is in the center of the people may say much about the fellowship of the body participating by faith in new life. Parallel with the obvious centrality of the act of communion, the interdependence of the worshipers is emphasized, the distance between pastor and people is narrowed, and preaching becomes a common sharing and not a declamation. The choir is part of the congregation and all are held together by the centrality of the altar. Qualities of Christ and of his followers—love, humility, forgiveness—may suggest architectural forms or details.

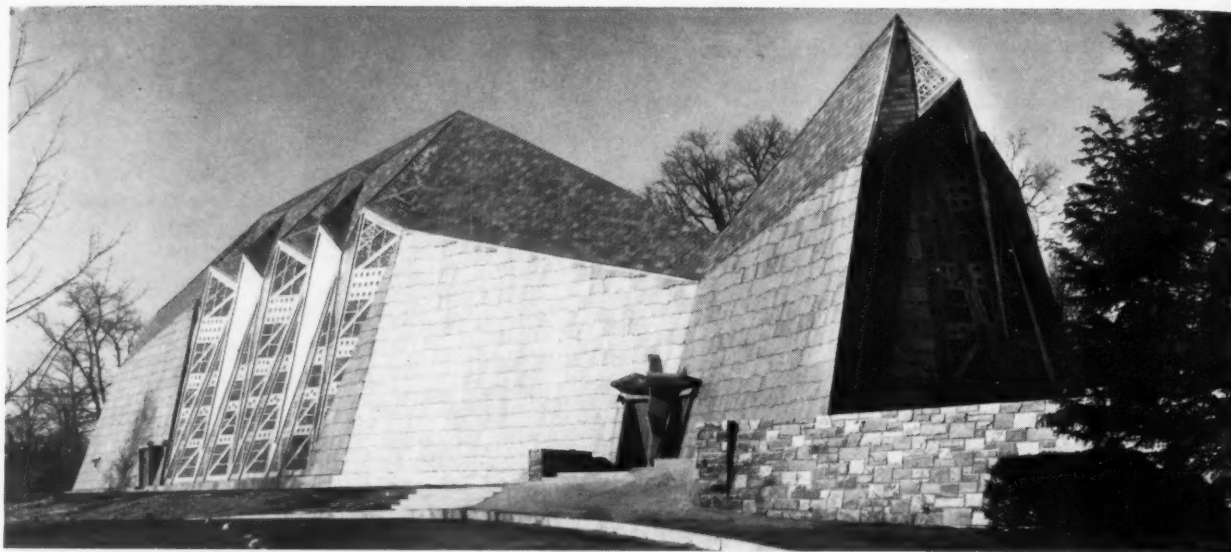
MAN AND CHURCH ARCHITECTURE

The temple, like theology, is man's work, conceived by man's mind, fashioned and recorded by the labor of man's hands, bringing power and meaning to the soul of man. It is man who swings open the great door and pauses for a moment in the narthex before slowly walking down the aisle. It is man who kneels at his place and utters the prayer of confession and sings the song of praise; it is man who



FIRST PRESBYTERIAN CHURCH, STAMFORD, CONN. Harrison & Abramovitz, Architects.

May 1959

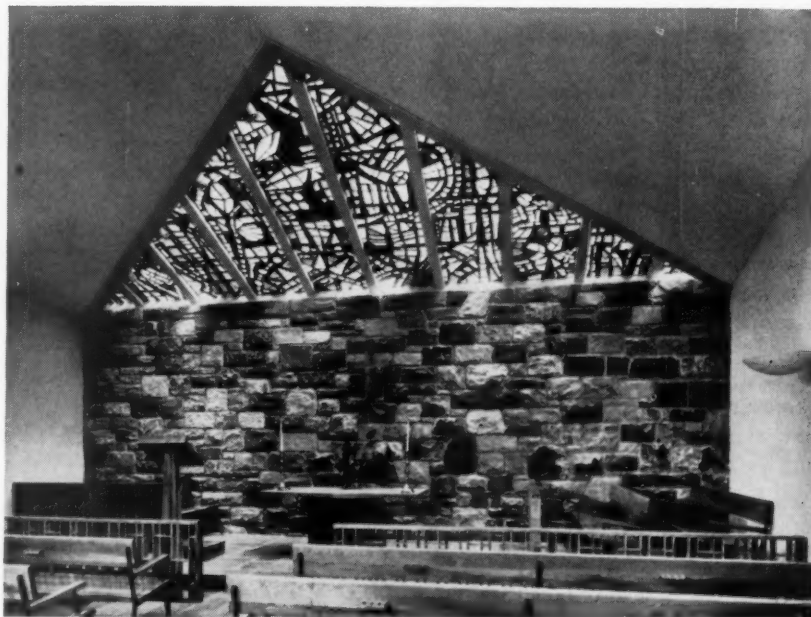


FIRST PRESBYTERIAN CHURCH, STAMFORD, CONN. The ancient Christian symbol of the FISH becomes the architectural structure design.

sits at the table and partakes of the sacrifice of God. It is man who receives the blessing and must return again through the great door into the world where he must manifest the power of the incarnation.

Man has been created free. And in the assertion of this freedom man separates himself from the Creator. Every generation of men is characterized by separation from God. Some are known more by their flight from God, by their rebellion against their Creator, by putting themselves at the center of creation and trusting in their own prowess. Adam was convinced that he would not die if he rebelled against the command of God not to eat of the tree of the knowledge of good and of evil. He rebelled and placed himself in the center of the world and of his own thinking. In later centuries man's rebellion took many forms. The psalmist speaks of a flight to the uttermost parts of the sea on the wings of the morning. In modern times man's rebellion against God has been disguised in the intellectual objectification of God in the categories of natural and supernatural. Man has made of God a magnificent idea. He can describe God with a hundred names and hence God is his.

In the twentieth century man's separation from God is described not so much in terms of rebellion. We have



INTERIOR OF CHAPEL AND WINDOW OF THE STAMFORD CHURCH.

neither rebelled nor sought God. Like Camus' Stranger we have looked at the crucifix which was extended toward us, but we have not seen it. In our time man is known for his absorption in the institutions and machines of civilization; for the artificial satisfaction of passion; for his ultimate concern in the transient values of comfort and security.

Here is the man for whom the Christ might become a new reality.

He stands at the door of the church. Out of indolence he has failed to develop his own resources and his imagination is but a dusty stage for the gossip of the neighborhood. Love and friendship have become but tools for his own advance. God is only the superfluity which adds dignity and prestige to life's endeavors.

Will the space for worship be the medium in which man sees himself honestly and at the same time learns

of the redemption which has been given in Christ? The tension between God's omnipresence and man's space is vibrant, yet in the final blessing man discovers that this space was created for him that he might find life abundant.

THE NATURE OF THE CHURCH

A definition of the nature of the church is an essential task of any congregation or episcopal unit which is considering the erection of a building for worship. And in the light of variations of ecclesiology both within the Scriptures and on the basis of denominational differences, any definitive statement about the church is no mean task.

The most comprehensive scriptural descriptions of the nature of the church are signified by the terms: people of God, Body of Christ, and participation in the Holy Spirit. The people of God, heir of the elect nation

of Israel, is the community of believers, members of the new aeon who through faith in the Resurrection of Christ, are called out of the world to receive God's grace. As a corporate community they comprise the Body of Christ, a visible body sharing in joy and in suffering. As such this assembly participates in unity in the fellowship of the Holy Spirit.

This people of Christ is united in the fact that with the resurrection of Christ the new aeon is a reality, the kingdom of God is in the midst of man. The task of this people when it realizes what it truly is, is to announce that the Christ has brought the new kingdom. The people heralds not itself but the enthronement of the Christ. And at the same time the people of God are servants of the world—serving one another, the least of creation, and all who are in need.

If someone would complain that an overwhelming abyss yawns between

the above description and the empirical congregation in the world today, he would have taken one step toward the renewal of the church which must precede a renewal of church architecture. During the first four centuries of Christian history this assembly of God required no separate building for their worship. The reason for their being and the task which confronted them did not require that they assemble in a separate building. In fact, any concern with a temple built with hands would seem like folly in the light of their task.

In building man exposes himself to the temptation of thinking of the building as the church, and substituting a loyalty to a building for a loyalty to the people of God. Hear the timely warning of a meeting of World Council of Churches delegates in Evanston. "The organized Christian community, as represented by pastors, elders, or council must stop measur-

PROPOSED CHURCH FOR THE BOSTON ARCHDIOCESE, Thomas F. McNulty and Mary S. Fawcett, Architects.



ing the faithfulness toward the Church and indeed the Christian faith of laymen, by the hours they spend on church premises or in religious organizations."

The role of the architect in the renewal of the church, in establishing the right relationship between the people of God and the building for worship is indeed significant. The structure of the building can participate in the renewal both of (a) the worship, and (b) the mission of the church, the nature of the relation between the church and the world.

(A) Renewal. The tent as the prototype of church building is of significance not in terms of form, but in terms of function. "It suggests a building for a people on the march, the Church ready to move on to new frontiers." (M. Halverson, "On getting good architecture," Religious Buildings for Today, Dodge Corporation, 1956.) Whatever form the building for worship should take it should involve not alone man's Sunday morning habits, but the task of proclamation and service which he faces in daily life where the true life of the church is fulfilled.

In some new church buildings in Westphalia, an effort has been made to combine the building for worship with the same space which the parish uses for the discussion of industrial problems, for individual counseling, for meals together. Thus worship is not confined to a separate space, but is seen as a dimension of the whole life of the faithful. The building which neglects to depict the relationship between worship and the daily tasks where the battles of faith are lived, is a servant of the demonic force which tries to make religion a separate category in the lives of men.

(B) Mission. The relation of the church to the world raises the question of inside space and outside space, of fenestration and entrances. If the church is considered as the assembly place of an elect people who alone know of the new reality, then the church is isolated from society and stands over against culture as a colony of heaven about which the world does not know. On the other hand, if the

church is considered the place where the ideals of culture are most perfectly fulfilled, then the inside and the outside join hand in hand. In any case, the people of God do not claim exclusive rights to the divine spirit; it blows where it will. Wherever the spirit of God has made known the power and meaning of new life in Christ is holy ground.

WORSHIP AND CHURCH ARCHITECTURE

The act of worship of the fellowship of the faithful re-enacts the entire drama of salvation. The building provides the stage where the drama will take place. Sometimes buildings have been built to give extra emphasis to a particular act in the drama or to a specialized group of *dramatis personae*. Parish churches, cathedrals, missions, and abbeys all indicate different aspects of the drama. Chapels in factories, churches in suburbia, inner-city churches, hospital chapels vary according to the people who worship. Within the worship in its variation by season and hour the full panorama of the history of the relation between God and man appears. The panorama includes the praising of God for his creation, for his marvelous works, the rebellion of man in his assertion of his own pride and self-sufficiency, the repentance of man and his confession, the redemption of man in the cross of Christ, and his release from the bonds of sin and death in the Resurrection, his renewal in the new aeon as a member of the communion of saints.

The drama cannot be re-enacted by one man alone. The way of the cross is a lonely way, and few are there who would travel it. He who has the courage to affirm his faith in the revelation of God must do so singly, out of the loneliness of his own yearning for the eternal blessing. Yet he is not alone, for the mystical body of Christ unites lonely Pilgrims into one band. The love of God flows superfluously over the entire body uniting individuals organically. The joys of cenobitic life are shared by all Christians in worship. The physical presence of others is the concrete mani-

festation of the fellowship of Christ and as such is a source of incomparable joy and strength to the believer.

In building for worship there is the opportunity to aid the Pilgrim in remembering that he must stand before the throne of judgment alone; that as Jacob wandered away from the band to meet the angel and to wrestle until the blessing was conferred, so must the Christian. Yet paradoxically no Christian is alone, but the whole company of saints joins with him in his confession, in his praise, in the drinking of the cup of Christ's passion. And the building which literally brings Pilgrims together that they might sit around one table reaffirms the unity of the body.

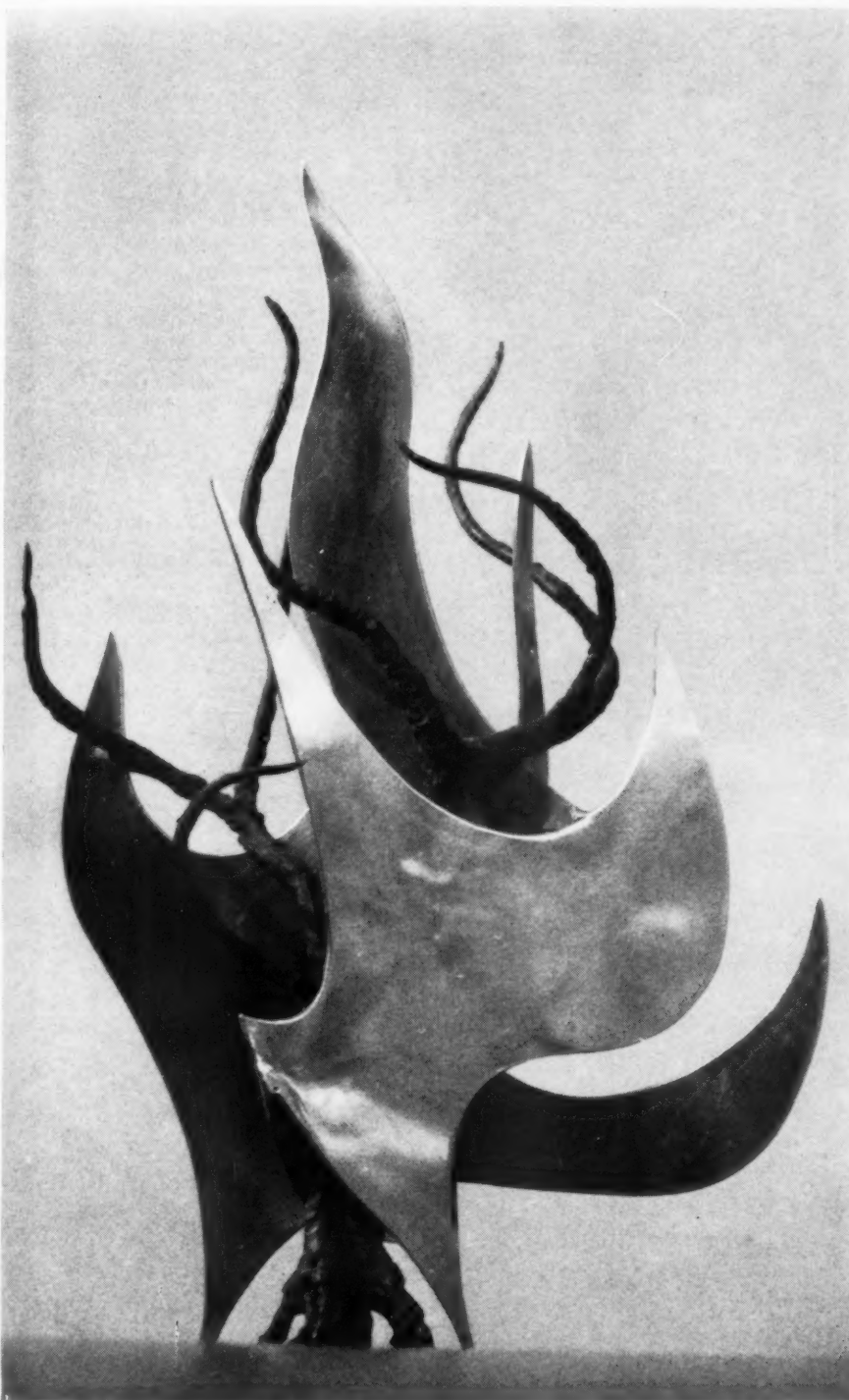
The unity is both in terms of time and of space. No building can neglect the traditions of Christian history which symbolize the continuous march of Pilgrim saints since the foundation of the church. And though by the sin of man the body is now broken into hundreds of pieces, the building can elevate the worshiper beyond the narrow confines of his own denomination to a unity with others who likewise seek the manifestation of the Word of God in the world and in their own members.

Any building must have an essential unity, a particular focus, an inherent integrity, lest it become a circus of tradition and temporaneity. Probably no building can represent the whole of reality. Each, in light of the situation, must be restricted to certain stimuli. Good design requires a choice and a priority list. The building for worship must likewise not pile one principle upon another, but must center around one event, the Christ-event. And the whole building, in all its parts, must hymn the single unity.

*When the mouth is dumb, the work
shall speak
And save the workman. True as
mason's rule
And line can make them, the shafted
columns rise
Singing like music; and by day and
night
The unsleeping arches with perpetual
voice
Proclaim in Heaven, to labour is to
pray.
—DOROTHY L. SAYERS, The Zeal of
Thy House.*

SCULPTURE FOR PROTESTANTS

BY MARGARET RIGG



"... AND THE BUSH WAS NOT CONSUMED"
12" high, brass and steel, welded.

May 1959

CHRISTIANITY, historically, has given sculpture a hard time. In the fourth century A.D., the Emperor Constantine gave his stamp of approval to Christianity and the underground Church came out into the open. It built churches and taught the faith, mainly by means of the arts, to new Christians who were near-illiterates. Pope Gregory was the one who led the liberal defense of the arts (stained-glass windows, music, pictures in mosaic, stone and paint). But, though disagreements arose over what kinds and how much art, the Church Fathers were agreed when it came to sculpture: it did not belong in the Christian church.

It was agreed that Christians, just coming into the Church with pagan background, would have a hard enough time ridding themselves of the superstitions and idolatrous notions without the further confusion of sculptured "idols" in the churches. So, in the fourth and fifth centuries any tendencies toward encouraging or using sculpture in the church were stamped out.

But, man being what he is, imagery and sculpture crept into the churches—sneaked in through the back door. At first "sculpture" was simply chiseled design work on stone columns or over doorways. But through the centuries it grew bolder and finally came into its own as sculpture. At times it rose to major proportions as in the magnificent figures in Chartres Cathedral.

With the passing of time, however, there also came a corrupting and blasphemous use of sculpture. Effigies and images of saints and holy men became common. By the early fifteen hundreds relics and images (no longer truly sculpture) assumed an insidious position in the Church. It was time for a reformation. The list of matters to be reformed only incidentally included image-breaking (iconoclast)—the tearing down of idolatrous ideas and work. Martin Luther, Zwingli and Calvin thoroughly reformed churches of all Roman trappings, especially the sculpture and pictures. The

newly formed Protestant Church was well rid of it for sculpture had lost its function. Neither the artist nor the Church had respected the proper limits of sculpture within the Church.

The sad thing was that there was no attempt to re-evaluate the role of the arts. Protestant Christians began to form their deep suspicions of the arts as dangerous in essence. Everything smacking of art was removed.

BUT, in a truly ironic way this pious austerity became an idolatrous nonimage. Once again, through the back door of the Church, the arts began to reappear. Nothing vigorous happened at first. Since 1517 it has been only in the last ten years that the arts have again been taken seriously by Protestants. In the last decade various sculptors produced pieces proper for use in churches and which reveal knowledge by the artist of the function of sculpture in a church. Some churches are beginning to understand the role of the arts too and use them rightly. But it demands that the laity and the minister work together toward a thorough theological analysis of the faith in its relationship to the arts. And it means that, when an artist of integrity is found and employed, that the Church shall then trust the artist to do his work without undue limitations and restrictions.

ONE well-known American sculptor who has lately found a vital place for himself and for his work within the Church reveals the value of the artist to the Church. Clark Fitz-Gerald is a freelance sculptor who lives and works in Maine. He works closely with church architects and with the people. He not only designs and builds sculptures, he studies the Bible. Once, in a conversation, he said, "I have been reading the *Interpreter's Bible* . . . it has opened up a passage from the Bible for me and reformed my personal interpretations." While his sculptures are personal in expression they are not derived from private ideas as to the meaning of the scriptures. This is the value of disciplined study-work for the artist within the Church.

The discipline and spontaneity involved in producing authentic works for



PROPHET
20" high, honey locust wood.
Collection of Morton D. May, St. Louis, Mo.

JACOB WRESTLING WITH THE ANGEL
10" high, red and chrome bronze over steel, welded.
Collection of Rawson Collins, Cincinnati, Ohio.



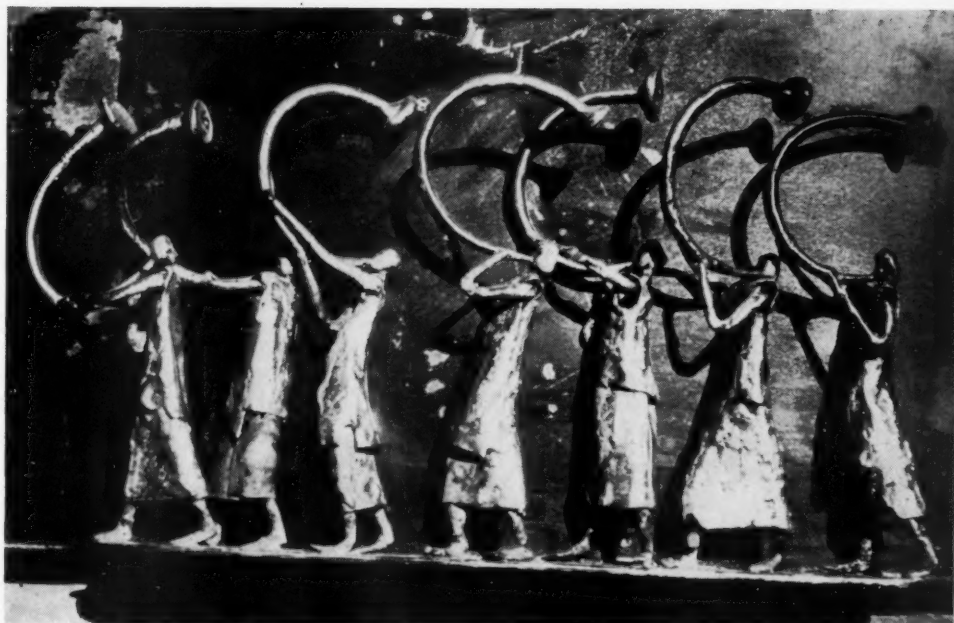
CRUSADER'S CROSS

the Church would make a lesser artist than Clark Fitz-Gerald give up. **THE GOOD SHEPHERD** was a "limited budget job" for the Methodist Church in Newton Falls, Ohio. Clark worked with architect Donald Bostwick on the problems involved. **THE GOOD SHEPHERD** is a very simple statement which rises to eloquence in spite of a "limited budget." The figure is ten feet high, made of 5/8 inch bar stock steel painted black with a halo of polished bronze. This is not a "decoration" but sculpture, fulfilling its right function.

For another church Fitz-Gerald designed and built a cross. In the Church of the Holy Trinity in West Chester, Pennsylvania, this cross takes a central position. The cross is 12 feet high and as Clark says of it, "the minister didn't want a 'pretty' cross, neither did he want an excruciating one. We agreed that we needed a cross that obviously had to be dealt with, and of course it had to be part of the rest of the interior design. Its shape is that of the old Crusaders cross. The sharp point could be planted in the ground, ready for service any time." For this same church he also made a choir screen of wood with metal accents as in the cross detail.

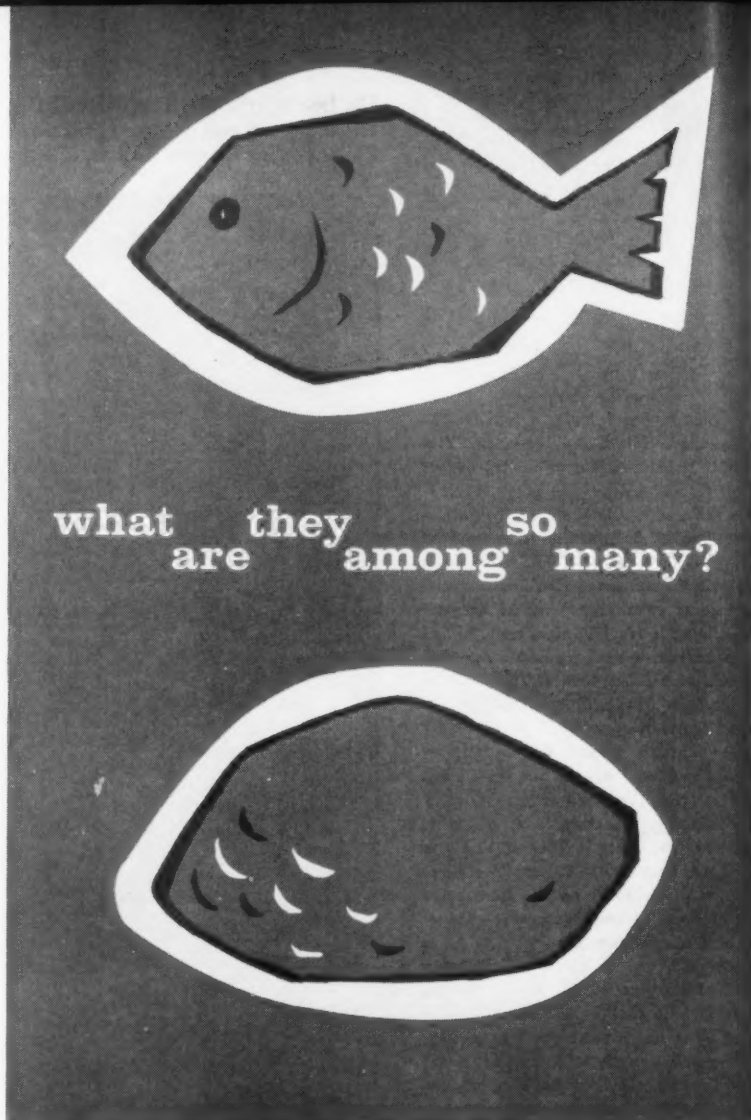
JACOB WRESTLING WITH THE ANGEL is welded metal sculpture. The figure of Jacob is in red bronze over steel and the angel, chrome bronze over steel. This is a good example of the versatility of welding. **SEVEN TRUMPETERS** depicts the seven Hebrew priests trumpeting down the walls of Jericho. **PROPHET** is sculptured honey locust wood, with the most amazing use of the grain in the wood. "... **AND THE BUSH WAS NOT CONSUMED**," of brass and steel, could certainly have been used in a liturgical way. This is not a private biblical image but a symbol of God's presence and summons. As such it is a symbol for the whole people of God, for the Church.

Increasingly, as sculpture for the church is accepted, these mighty symbols, so unique and irreplaceable as the Christian faith made visible, will find their way into the church buildings, into the midst of worshiping believers where they will point to the reality the community shows forth.



SEVEN TRUMPETERS
24" x 12", bronze over steel, welded.
Collection of Mr. and Mrs. Gordon Benzley, Andover, Mass.

One of the newest, most exciting adventures into evangelism has been begun by two young Lutheran artists with B.D. degrees, Grant Gilderhus and Wendell Mathews. They were convinced that through art they could make a significant contemporary witness to the contemporary and eternal Christ. As a result of this conviction they formed the Sacred Design Associates, Inc., which has already made notable contributions in churches. Grant and Wendell design bulletin covers, pamphlets, brochures, posters, liturgical furniture, and are also busy giving of their time in educational ways. They work with the congregation and the architect in what is still a frontier project. As a pioneer in the area of Christianity and the visual arts, Grant explains the role of art visualized through Sacred Design Associates, Inc.



sacred design assoc.

BY GRANT GILDERHUS

THE role of art in worship is varied and certainly not the most important element of worship. It is an *aid* to worship and communicating the gospel in that it is capable of transmitting an emotion about the relationship of the power of the gospel to the believer which escapes even the most eloquent words. It is an *example* to the worshiper of the praise and worship which a Christian artist has offered to his Lord. As such it inspires others to new heights of praise . . . being in the presence of worship and praise often moves one to see his need of forgiveness and his need to worship.

Art in the Christian faith only exists as it relates itself to people in a specific way. It is either an expression of

faith or a witness by the faithful. If it is to be a witness to faithless men it must be the witness of a believer. Here the church has fallen down abominably by searching out artists who may be artistically competent, but who have no witness to make. One would think that it would not be hard to see the futility of using a person who knows how to speak but has nothing to say.

The art must be theologically sound and it must be artistically excellent. Much church art today falls down in one of these areas and much of it in both. To the first point (theologically sound) it must be said that there are any number of artistic believers who ply their trade within the church but

who lack an understanding of the true nature of one who is a "new being in Christ." This causes dangerous perversions of the gospel and often provides a false witness leading others into false beliefs. To the second point (artistically excellent) it can be boldly said that we have long settled for work which is shoddy and lacking both in the Power and the Glory that speak of Christ. This is also dangerous because it has the power to repel people. It indicates a weak and shoddy church which seems to represent its God in the same light.

About both points it must be said, although obvious, the lack of either form or content discourages understanding of the other; and lack of both (as I have said is often the case) results in meaningless gibberish regardless of whether it is in preaching, writing, or art.

At the same time, I think it is a very dangerous practice to separate the sacred and secular arts on the basis on which it is done today. The best example of this is seen in the attempts to define the sacred arts as having a particular appearance. Out of this false assumption comes the weak, Victorian art we have so much of. It assumes that all one needs to do to make art sacred is to add a cross or toss in Jesus. This can even be done by atheists, but it hardly makes it sacred.

Quite the opposite is true: Sacred and secular arts have the same forms because they use the same media and tools. It is the CONTENT which makes sacred or liturgical art, and the purpose toward which this content is directed. Further, if sacred art has a unique content, it follows that the producer is oriented in this direction. CONTENT is the outgrowth of the inward man . . . no man can create out of something that he does not have. Perhaps this sacredness can best be described by saying that it has an "evangelical nature."

It is at this point that we must realize that many falsely defined "secular" works by devout Christian men have been evangelical in nature even though they have not been specifically directed toward the liturgical practice and pursuit. Here we see that the line

between sacred and secular is, and always will be arbitrary. Such a work may well enhance the worship and/or devotional life of an individual and thereby fulfill a liturgical function, in or out of a church. In this way it defines itself as sacred, while at the same time it defies definition by other.

In this context we must keep in mind that art, like other expressions of faith such as love, repentance, and prayer, is existential in nature. These expressions can never be defined for one by another. Thus the artist *assumes* his freedom. He can move as far and as fast as he pleases, finding his expression in whatever mode he deems best. His work will never be truly secular if he is a disciple of Christ. However his work may not be specifically suited to the liturgical practice; yet at least it may still be sacred. Whether it will fit the liturgical realm is dependent on its power to communicate. Should it work to destroy the unity of the Christian communion because of its inability to communicate or challenge it renders itself useless in this particular realm.

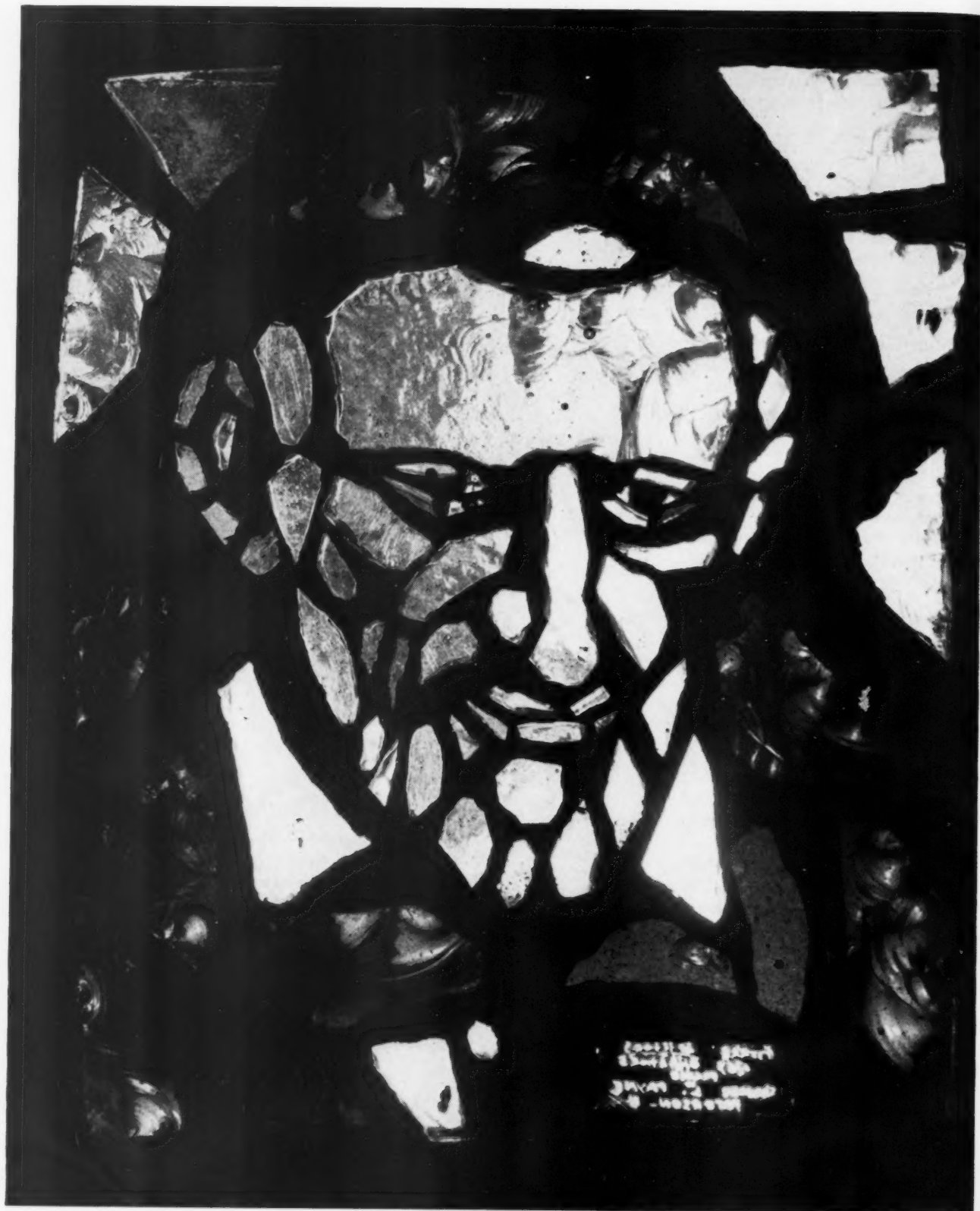
Out of this rises the controversy of the ages, namely, "must art communicate?" Volumes have been written on this and it will never be settled in these few pages. Suffice it to say that when applied specifically to the liturgical arts there is a path, wide as it may be, to tread. Art is a language. It would be folly to say that books written in Greek do not communicate. If one would know their message he must learn the language. At the same time, if one has an evangelical motive to express it would be folly to write in Greek to communicate to an English audience.

Both sides of this artistic problem are seen in the two opposing sides of Protestantism and Roman Catholicism. One uses the tongue of the land in which it operates wherever it may be. The other uses an outdated and little understood language . . . both claim to communicate.

At the last word the artist has the freedom to move and speak as only he can choose. It is a wonderful and terrible freedom.



Wendell Mathews and Grant Gilderhus look over a first proof of a woodblock print executed for Bethlehem Lutheran Church.



ONE INCH THICK MOSAIC GLASS WINDOW EXECUTED BY ARTISTS AT PAYNE STUDIOS.

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renewal of an art : STAINED GLASS

BY GEORGE L. PAYNE

TRAVELERS abroad for years have sought out the old cathedrals of the twelfth and fifteenth centuries to view with awe the beauty of the stained glass, mellowed through the years. While jewel-like because of their myriad pieces of glass, the effect is "velvety" and soft. Color combinations have been caused by the rising and falling of the sun. To change color so, a successful stained-glass window, while bluish in a soft light, becomes purplish in a brighter light because of the effect of the adjacent reds. Then, this combination with golds and greens, in a burst of sunlight, becomes a composite of colors which challenges description.

REVIVAL IN AMERICA

A decadent period in the middle centuries reduced stained-glass production to its lowest point. With the building of churches in America in the late 1800's and early 1900's, the art was revived by English, German and French artists whose work was placed in American churches of the time, setting a fine example for American artisans to follow.

With the migrating to American shores of a number of European stained-glass artists, fine stained glass began to be produced in America for our churches. The glass from which the windows were made was still produced in England, France and Germany principally. Later, in the first part of the twentieth century, a Czechoslovakian glass blower came to America, settled in West Virginia, and started to make hand-blown glass for the stained-glass craft. This is the only hand-blown glass produced in America, and is used by some stained-glass craftsmen exclusively in the creation of stained-glass windows and by others, probably in a larger majority, in combination with the hand-

blown glass of Europe. Still other work is created solely with the use of European glass. Certain machine-rolled glasses produced by other makers in America fill a place in a pattern composed solely of an ornamental design, but the shading of the hand-blown glass presents a feature that causes this type of glass to be used almost exclusively in figure work of saints and subject matter.

So, for half a century, the stained glass for American churches was a continuance of the type and style used centuries earlier, varying only with the skill of the designing artist to create new forms with his lines in the windows.

CONTEMPORARY CHURCH ARCHITECTURE

The history of stained glass is traced in the history of church architecture. It is important, therefore, that it keep pace with architectural changes that inevitably occur.

As we pass the middle of the twentieth century, we find a completely new style of architecture expressing itself. *Contemporary* is the term that has been assigned to this style. It is functional in character, very practical, and devoid of intricate detail in its wood, stone, and metal work. As self-expressive as the lines are that compose this contemporary style, it falls to the open or window spaces to fill the principal need for color.

ORIGINATED IN FRANCE

A type of glass was created in France which went hand in hand with the new architectural trend and style. It is called "French Mosaic Glass" and, as the name implies, it is completely and truly "mosaic" in character. Mosaics, as we know them, are composed of small pieces of earthen material, opaque and in myriad colors

and set in cement. This new *Mosaic Glass* is of the same family but *transparent* in quality, allowing the light to come through, as in stained- and leaded-glass windows, but *one inch thick*, rather than the traditional one-eighth inch thick.

Due to the thickness of the glass, a medium other than lead had to be used to hold the pieces together. What better method than a form of *cement* as in Mosaics! The medium is not "concrete" as the term may tend to imply. It is a formula containing *alumina, clay*, and other ingredients giving a material capable of such expansion and contraction as may be necessary to remain in the original relation it had with the glass when assembled.

In twenty-nine years or more of the combination of this one-inch thick glass with the form of cement used, no separation has taken place. After tests, this medium of one-inch thick mosaic glass and its adopted binder was selected recently for the new windows that have been installed in St. Anne de Beaupre Shrine in Canada where the winter temperatures are extreme and below zero.

The combination of the mosaic glass and its binder is only the beginning and is only the basis of the design or pattern. The secret of the unusual effect is in the "chipping" of the glass, dexteriously done in each piece to give a brilliance to the entire surface and produce a "jewel-like" effect. Like the facets of a diamond, skilfully hand chipped by its cutter, mosaic glass has amazing richness and brilliance.

Take the one-inch original thickness, chip away some of the surface, and probably only one half or less of the original thickness is left. The glass being of one depth of color originally has now produced in its own small

piece, a variance of the same color from 30 per cent to 90 per cent of its original color, thus giving a change in color, in the same piece, not possible in any other way. Multiply this when a great percentage of the nearly 400 original shades of color have been used in a large area that would make this possible, and you find thousands of shades of color in the glasses themselves.

Unlike "stained glass" it is not "stained"—which is a process of producing folds in drapery, detail in ornament, or facial expressions, by the use of "stain" applied by a brush to the flat glass surface and then "fixed" by burning the glass in a glass oven. These same effects in mosaic glass



AN ARTIST CUTTING THE MOSAIC GLASS USING ONLY A HAMMER. EVERYTHING DEPENDS UPON HIS SKILL AND CREATIVITY.



WINDOW DESIGNED AND MADE AT THE PAYNE STUDIOS FOR TRINITY COLLEGE CHAPEL, BURLINGTON, VT.

windows are produced by the correct chipping of the glass hunks.

Refer to the illustration of a mosaic head. Here the eyes are composed of individual pieces of glass with cement spots forming the pupils. The hair is produced by careful chipping, the folds in garments by using different tones of glass and the chipping of them causes shades of color to fall in proper relation, to produce the effect of garments.

SECTIONAL CONSTRUCTION

Obviously, a window cannot be made in one piece, so the glass is made in sections, the width of the panel, providing it is in the range of two feet to three feet, and in approximately the same height.

Neither cross nor horizontal supports are necessary as one panel, with tongue and groove construction at the top or bottom, fits on top of the other, forming a solid joint, weatherproof at the horizontal lines. Upright or vertical divisions of "tee" bars are used to hold each vertical section against its

adjoining section and these vertical lines, determined by the architect or the mosaic glass designer, become an important part of the effect of the entire ensemble.

Each section that composes a part of the completed ensemble, is framed within the cement around the edges by a steel rod frame which in turn has internal members of steel rods running through the cement design and attached to the outer imbedded steel frame.

Entire walls can thus be produced of this combination of mosaic glass, cement and the steel or aluminum bar upright construction—truly a new medium for contemporary buildings.

Due to the absence of any staining or firing of the glass, the cost of this unique glass is no more than that of fine stained glass.

Stained and leaded glass as such will continue to fill a given place in the windows of certain churches just as this mosaic glass will fill a place in contemporary buildings for which it is so well suited.

BOOKS



ART BOOKS

Most publishers of the best books on art are reluctant to furnish copies for review purposes. However, a couple have come in, and they are well worth plugging. Although they are of the textbook variety, these books are so well written and illustrated that we recommend them to nonartists with even less hesitation than we would the more expensive and lush art books.

Although the *Skira* art books and the *New York Graphics Society* art books certainly look more imposing on living-room tables and private book shelves, yet they offer less help for the person who wants a one-volume survey of art and some dependable facts about the history of art than do the two books we are reviewing. However, if someone has fifteen to twenty-five dollars to spend on an art book, we would be the last to discourage the buying of one of the giant *Skira* or *New York Graphics Society* art volumes. But the two more unpretentious books listed here have dependability and elegance as well.

THE STORY OF MODERN ART (revised and enlarged mid-century edition), by *Sheldon Cheney*, has eight delicious full-color plates of paintings to start off with. This book comes in an illustrated edition which sells for \$7.95; the cheaper text edition sells for \$5.95. The illustrated edition is much more desirable for our money. The color reproductions are of excellent quality. This 723-page, one-volume library of art history is published by *Viking Press*.

The author is wonderfully well qualified to do a scholarly piece of work. He has written other art books, notably: *A New World History of Art*, *A Primer of Modern Art*, and *Expressionism in Art*.

One of the best features of *The Story of Modern Art* is the extra care which has gone

into making this a usable resource tool. There is a chronological listing of the modern artists from Goya (born 1746) to the present-day painters, Mathieu (born 1921) and Sonderborg (born 1923). In the back of the book there are recommendations for further reading, with a brief description of some fifty books dealing with modern art. The author has named those books which seemed to him most informing and stimulating and, at the same time, most authoritative. He has listed only works published in English. This listing alone is of enormous value not only for laymen but for art majors, teachers and professionals in the field.

The last chapter dealing with modern sculpture is most significant. There is also a fine chapter on American art. These constitute a most helpful guided tour through the bewildering jungle of modern abstract (drip paintings, daubs and geometric abstracts). Cheney gives the reader numerous reproductions of these contemporary works. His choice of reproductive material is excellent, though regrettably short on sculpture.

All in all, this is a most important book to own and use.

UNDERSTANDING THE ARTS by *Bernard S. Mayers* (Henry Holt and Company, New York, \$8.75) is a second notable art book. The listing of 453 illustrations covers the history of art in an interesting way.

One of the best features of the book is the way art from all ages is put side-by-side for comparison, study and argument. Each style is shown for its own contribution and value rather than listed as "better" or "worse" than another style. The chapters break up into discussions of various questions on art: *What to Look for in Art*, *The Nature of Architecture*, *The Meaning of Sculpture*, *Styles in Art*, *Special Problems in Modern Times*, etc.

In the final part of the book, dealing with *Evaluating the Art Object*, there is an attempt to help the reader construct his own standards of art judgment. Mayers strongly defends the place of the art critic in matters of judgment.

When . . . the art critic (not the gallery

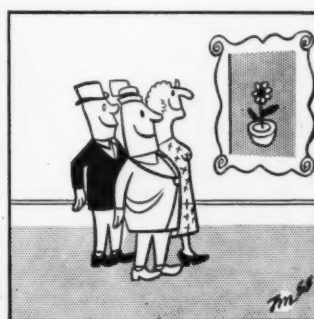
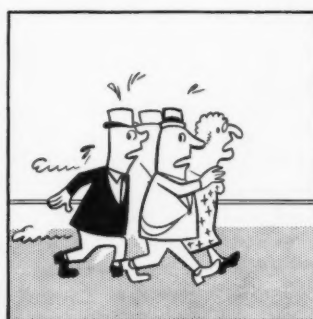
or auction expert) makes the statement that an artist is important (or significant), scores of would-be critics among laymen are perfectly willing to contradict him on the basis that their opinions are as good as his. While no one (or hardly anyone) would dispute the judgment of authenticity made by the recognized expert on Old Masters, countless people will dispute the quality judgments of the critic of contemporary art. The fact that critics may disagree, however, does not necessarily permit the layman to assume that this reduces the entire problem of judgment to a matter of opinion—any more than it would in some other field.

There is a most helpful bibliography of books on architecture, art in everyday life, drawings, history of art, industrial design, modern art, sculpture and (best of all for the layman who wants to start buying his own inexpensive original art) prints and silk screen. There are four fairly well-chosen, full-color illustrations in the front, but what they lack in interest is made up for by the rest of the illustrations in black and white throughout the book.

Understanding the Arts, while vastly different from *The Story of Modern Art*, in both its analysis and intention, does complement it in some important areas, especially sculpture and prints.

A third book received for review is **THE GOLDEN CITY** by *Henry Hope Reed, Jr.*, a young man who seems to prefer the imitative and antique in art and architecture. Published by Doubleday and Company, the book contains 160 pages with illustrations and bibliography, and sells for \$5.75. By clever use of old and new architecture, reproduced side by side, the author shows contemporary architecture as the wolf in the manger. Reed is dedicated to the pseudoclassical era of architecture in America, which borrowed and stole ideas from the Greeks.

An authoritative scholar on the classical tradition in American architecture, Reed is outspoken about his opposition to current theories of architecture, especially the "form follows function" theory. But his opposition often falls into tirade, and his solution (the return to the classical) for the problem of



starkness in architecture today is to regress to past grandeur. Basically, he does not understand the function of architecture. He reduces it to a tool for manufacturing a setting.

Architecture is meant to give rise to feelings and stir emotions but Reed is content to reduce it to a kind of elegant backdrop to eighteenth- and nineteenth-century men and women. Reed struggles against being a twentieth-century man and the responsibilities of meeting our cultural problems with new and vigorous forms and creative imagination. He wants to call in other men's solutions from the past and apply them wholesale to contemporary society. He would like to create an architectural Utopia envisioned by the Greeks for a Greek society in the Greek age of order and reason.

—MARGARET RIGG

USSR EARLY RUSSIAN ICONS, *preface by Igor Grabar*, texts by Victor Lasareff and Otto Demus, New York Graphics Society by arrangement with UNESCO, \$18.

The UNESCO World Art Series is certainly one of the art monuments of our time. The volumes are huge in size and hold some of the finest quality color reproductions available any place. This volume of Russian Icons is one of the most important in a series that deals only with world masterpieces.

The development of the icon in the Orthodox branch of Christendom is an area of devout skill which is not well enough known in Protestantism. In fact, Protestants have too often been horrified by the seeming magical usages of the icon, but have never bothered to master its rationale.

The icon in Orthodoxy is the best ra-

tionalization for the visual image that Christendom knows. Orthodoxy feels that the doctrine of the Incarnation demands the visual image. This image, the icon, is a level of symbolization worthy of equal veneration with that of the verbal symbol, the Holy Scriptures. The Bible is not denigrated; the visual image is just given a status unknown to those branches of Christendom that have relied upon the scriptural authority alone.

The volume does near justice to visual image in the Russian branch of orthodoxy. That is, it nearly does so in the quality of the reproductions. As much cannot be said of the written text. For example, says the writer of the Preface: "... escaping from the narrow framework of religion, and by ceasing to be an instrument for the ruling of consciences, icons have for the first time become the object of free aesthetic appreciation, and radiate a beauty hitherto unknown." When more abundant nonsense than this is ever written, it will be a bewildering moment indeed. To separate the icon from religion is about as possible as to separate a man from his heart. The power of the icon lies in the imagery of those ultimate symbols of existence upon which Christendom is founded.—ROGER ORTMAYER

BIBLIOGRAPHY OF MUSEUM OF MODERN ART BOOKS

The Museum of Modern Art, Publications Sales Department, 11 West 53rd Street, New York 19, New York.

ABSTRACT PAINTING AND SCULPTURE IN AMERICA by Andrew Carnduff Ritchie. 160 pages; 127 plates (8 in color); paperback, \$2.75. Reviews the abstract movement in America from its beginnings in 1912 to the present day. The many plates illustrate the various styles. A good reference book for a Wesley Foundation to own and keep around for browsing.

BUILT IN U.S.A.: POSTWAR ARCHITECTURE, edited by Henry-Russell Hitchcock and Arthur Drexler. 128 pages; 190 plates (color frontispiece); hard cover, \$4.50. A fine report on the best of American architecture today and well illustrated. An excellent "guide" to contemporary architects and their works: chapel, church, skyscraper, school, hospital, private home.

CONTEMPORARY PAINTERS by James Thrall Soby. 152 pages; 65 plates; cloth bound, \$3.75. This is a lucid discussion of the latest achievements in present-day painting both in America and abroad. For enjoyment and for reference this is a book well worth having.

FOURTEEN AMERICANS edited by Dorothy C. Miller. 80 pages; 80 plates; hard covers, \$1; paper, 50 cents. Designed and produced by the Museum of Modern Art to provide

a continuing survey of the arts of this country. This is an excellent continuation to *Contemporary Painters*. The artists themselves have written statements for this richly illustrated and exciting book. The price is low enough for everyone.

SCULPTURE OF THE TWENTIETH CENTURY by Andrew Carnduff Ritchie. 240 pages; 176 plates; cloth bound, \$7.50. With the importance of sculpture now almost in equal balance with painting, this is a good survey for either laymen or professionals. Traces the development of modern sculpture during the past half century, and shows the contributions of the major sculptors and their associates.

LATIN-AMERICAN ARCHITECTURE—SINCE 1945 by Henry-Russell Hitchcock. 176 pages; 250 plates; \$6.50. The Latin American has, according to many authorities, far surpassed the North American or European in exciting and creative new architecture. Eleven Latin-American countries are represented with a carefully selected group of 48 superior buildings: apartments, housing projects, private homes, universities and churches.

MASTERS OF MODERN ART edited by Alfred H. Barr, Jr. 240 pages; 356 plates (77 in color); hard cover, \$15. One of the best fifteen-dollar buys in the art books field. Gives an excellent selection of more than 300 works from the great collections of the Museum of Modern Art. Besides painting and sculpture there are sections on prints, photography, movie films, architecture and design. The text explaining the illustrations is written by outstanding authorities, and quotations from the artists themselves are included. This book is a handsome piece of art in itself.

MODERN ART IN YOUR LIFE by Robert Goldwater in collaboration with René d'Harnoncourt. 48 pages; 140 plates; paperback, \$1.25. Designed to show that countless objects of our everyday environment are related to modern painting and sculpture, and that modern art is an intrinsic part of modern living.

THE NEW DECADE: 22 EUROPEAN PAINTERS AND SCULPTORS edited by Andrew Carnduff Ritchie, with statements by the artists. 112 pages; 105 illustrations; paperback, \$1.75; hard cover, \$3. Eight sculptors and fourteen painters from France, Italy, Germany, England, Holland and Portugal. An invaluable report on recent trends in European art and a most helpful link between the interested laymen and the artists.

WHAT IS MODERN PAINTING? by Alfred H. Barr, Jr. 48 pages; 55 plates; paper cover, \$1.25. This book is the answer to many laymen's frustrated hopes of understanding modern art. Presented in clear and intelli-



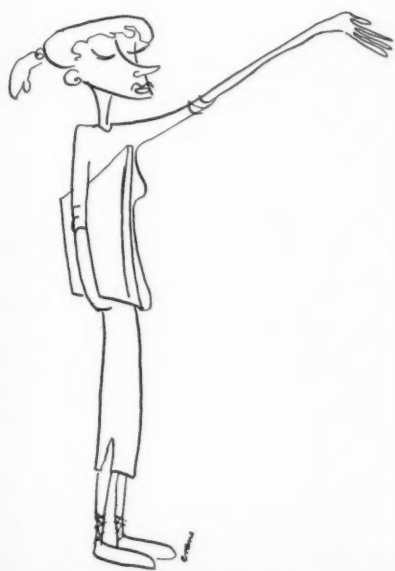
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gible terms and abundantly illustrated, it puts within the easy price range of anyone who will take the trouble to understand a key to contemporary art.

THE MISERERE OF GEORGES ROUAULT with introduction by Monroe Wheeler and a preface by the artist. 72 pages; 58 plates; cloth bound, \$3.75. This greatest of modern artists who produced paintings of enormous value to Christianity did a long series on the theme of Christ's misery. This book shows the series of engravings, superbly reproduced in black and white (as were the originals). This book ought to be found in every Foundation lounge and church library.

GEORGES ROUAULT: PAINTINGS AND PRINTS by James Thrall Soby. 132 pages; 131 plates (4 in color); cloth, \$3.75. A record of the achievement of the greatest religious painter of our time.

TO ORDER ANY OF THE ABOVE: write to The Museum of Modern Art, *Publications Sales Department*, 11 West 53rd Street, New York 19, New York, including a check or money order for payment.



MY AHT, YOU KNOW, IS MY LIFE.

May 1959

HAROLD EHRENSPERGER is associate professor of Religion and the Creative Arts at Boston University School of Theology. His opening statement clearly marks the support of the arts which motive has insisted upon since its beginning. As the first editor of *motive*, from 1940 to 1950, he founded the magazine and built into it a freshness of vision in form and content that has been a continuing guide.

GUS FREUNDLICH is the new chairman of Fine and Industrial Arts at George Peabody College in Nashville, Tennessee. In addition to being an artist and teacher, he and his departments are busily engaged in important curriculum studies and a major remodeling of Peabody's Museum and Fine Arts Building. He has studied at Antioch College, Columbia University T. C. and New York University, M.A. Mr. Freundlich is currently president of the Western Arts Association.

MATHIAS GOERITZ, sculptor, architect and educator, was born in Germany where he studied art and received his doctorate in philosophy. During the second world war he taught philosophy, languages and art history in Morocco and later moved to Spain where he started the famous *Escuela de Altamira*. In 1949, Mr. Goeritz moved to Mexico. His studio is in his home in Mexico City and as an educator-administrator he is head of the *Visual Education Workshop* in the National School of Architecture in Mexico City and is also the director of the Fine Arts School of the Ibero-American University.

GORDON BAILEY WASHBURN, director of Fine Arts at the Carnegie Institute, was responsible for selecting the work for the Pittsburgh International Exhibition of Contemporary Painting and Sculpture in 1958. The show assembled by him was one of the most important ever held in the U.S.A. and gave critics and artists something to discuss for many months. His introduction to this exhibition is printed here, in part, with his kind permission.

ROGER ORTMAYER is professor of Christianity and the Arts at Southern Methodist University's Perkins School of

Theology. He is well known to many students and scholars as the second editor of *motive* from 1950 until he went to Dallas in 1958. One of his concerns is to stimulate the dialogue between the artist and the church. This has led him into the role of collector and critic as well as teacher.

KEITH IRWIN is executive director of the *Faculty Christian Fellowship* with special interest and background in philosophy, hence symbolism. The *Faculty Christian Fellowship* is made up of teachers and scholars across the country who are exploring the Christian's responsibility in the academic life. Mr. Irwin is also co-author with Roger Ort-mayer of *Worship and the Arts*.

CHARLES LAKE and **PAUL CHAPMAN**, who wrote the *Packard Manse Papers* reporting on theology and architecture, are New Englanders. Charles Lake is a Baptist minister to students in Providence. Paul Chapman is director of Packard Manse, an interdenominational study and retreat center for laymen, located in Stoughton, Massachusetts. Students and faculty in the New England area meet there to discuss and enlarge their relationships, as twentieth-century men, to Christianity and the world.

GRANT GILDERHUS, identified more fully on page 36, is a young Lutheran minister-artist. He lives and works in Minnesota where he and his partner, Wendell Mathews, have a studio. In the past two years their work has been seen among Methodists and Presbyterians as well as Lutherans, pointing again to the great need among Protestants for a new visual approach.

GEORGE L. PAYNE, president of the *Studios of George L. Payne, Inc.*, whose lifework is in stained-glass window production, acts as an interpreter between the disciplines of theology and architecture. His studios are in Paterson, New Jersey, where stained-glass windows and mosaic glass walls are designed, tested and built from the working drawings of both European and American artists.

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How Do You Answer an Atheist? by Lee C. Moorehead	Nov., 8
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God Is Dead (Meditation at Communion)	Mar., 13
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No People and God's People, by James F. White	Dec., 3
Protestant Antidote, by Sydney C. G. Everson	Apr., 13
Relevant Worship? by Richard M. Cameron	Nov., 23

drama projects

There is a growing interest in local churches to use drama in the church's program and in the program of Christian education. The great need is for trained leaders. The following projects will afford opportunities for training.

for ministers, directors of Christian education, college teachers in the field of drama, local church workers and older youth.

4th Annual National Methodist Religious Drama Workshop
Scarritt College, Nashville, Tennessee
June 13-20, 1959

Folders and registration forms available from
Argyle Knight, Director, P. O. Box 871, Nashville 2, Tenn.

11th Annual Religious Drama Workshop
Lake Forest College, Lake Forest, Illinois
July 25-August 1, 1959

Folders and registration forms available from
Blaine Fister, 257 Fourth Ave., New York 10, N. Y.

for Methodist college professors in the field of drama, ministers, directors of Christian education and other campus and local church workers desiring graduate credit (6 hours) for four weeks' work.

Religious Drama Workshop
Boston University School of Theology, Boston, Mass.
June 15-July 10, 1959

Consultation on "Next Steps in Religious Drama"
School of Fine and Applied Arts, Boston University
July 3-6

For further information write to Harold Ehrensperger,
745 Commonwealth Ave., Boston, 15, Mass.

for mature college students and older youth who can accept in love many kinds of persons and experiences . . . the more skilled they are in the arts the better.

Europe 1959 • Russia 1960 • The East 1961

Write the Joe Brown Loves, 473 Miller Ave., Kent, Ohio

Contributions may be made to the latter project through the Bob Bollinger Memorial Fund. Direct any contributions to the Loves. Even a dollar will help some worthy young person to participate in this project.



HEAD OF CHRIST

GEORGES ROUAULT

COURTESY, PRINT COLLECTION, ALBION COLLEGE

the
artist
is asked to
explain

AT AN EXHIBITION

WHAT IS ART?

... a sign of hope, here

ii

MY WORD! WHAT A MESS!
WHO'S KIDDING WHO ... ?

it is all i know how to do

IT LOOKS WRONG.

(... it looks wrong, but it is right.)

BUT, WHAT DOES IT MEAN?

to celebrate the joy of seeing.

REVELATION!

VERY INTERESTING.

it's my chance to be honest about life
and to meet the fundamental questions
without destroying their
mystery
and
glory.

VERY INTERESTING.

iii

WHY DOES IT HAVE TO BE SO UGLY? SO CRUDE ... SO HORRIBLY
DISTORTED? WHY NOT SOMETHING PRETTY? ART SHOULD SHOW THE BEAUTIFUL

a feeling of life's fragmentation
in these works,
lostness is a part of our contemporary
experience

BUY IT BY THE YARD ... DRIPS—DAUBS AND SMUDGES, WELDED WIRE!
JUNK ART! WHAT SENSE DOES IT MAKE ...
A MONKEY COULD DO IT BLINDFOLDED, I COULD DO IT MYSELF

(the old is passing away and it does not yet appear
what we shall be)
order is lost
significance behind symbols is lost.
reorder the fragments
rediscover meaning
celebrate and witness to what cannot be wholly explained:
(this your brother was dead and is alive again)
alive again.
(each day I am more amazed to "be")

THE ARTIST MUST COMMUNICATE.

ART IS FOR THE MASSES, FOR THE MAN IN THE STREET

you have ears to hear but are deaf
and eyes to see but are blind
if the inner eye be also blind are we not the hollow men?

HOW CAN A MAN BE BORN WHEN HE IS OLD

it will come in the midst of things
like a little leaven
or a mustard seed
as a thief in the night

DON'T BE SO RELIGIOUS

religion and art are two means of seeking
ultimate truth
we are living in the time of the Apocalypse,
in the time of the end of the world ...
"Could art be a priesthood?"

WHAT IS ART?

a sign of hope ... here.

—MARGARET RIGG